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THE MUSIC COLLECTOR'S MAGAZINE

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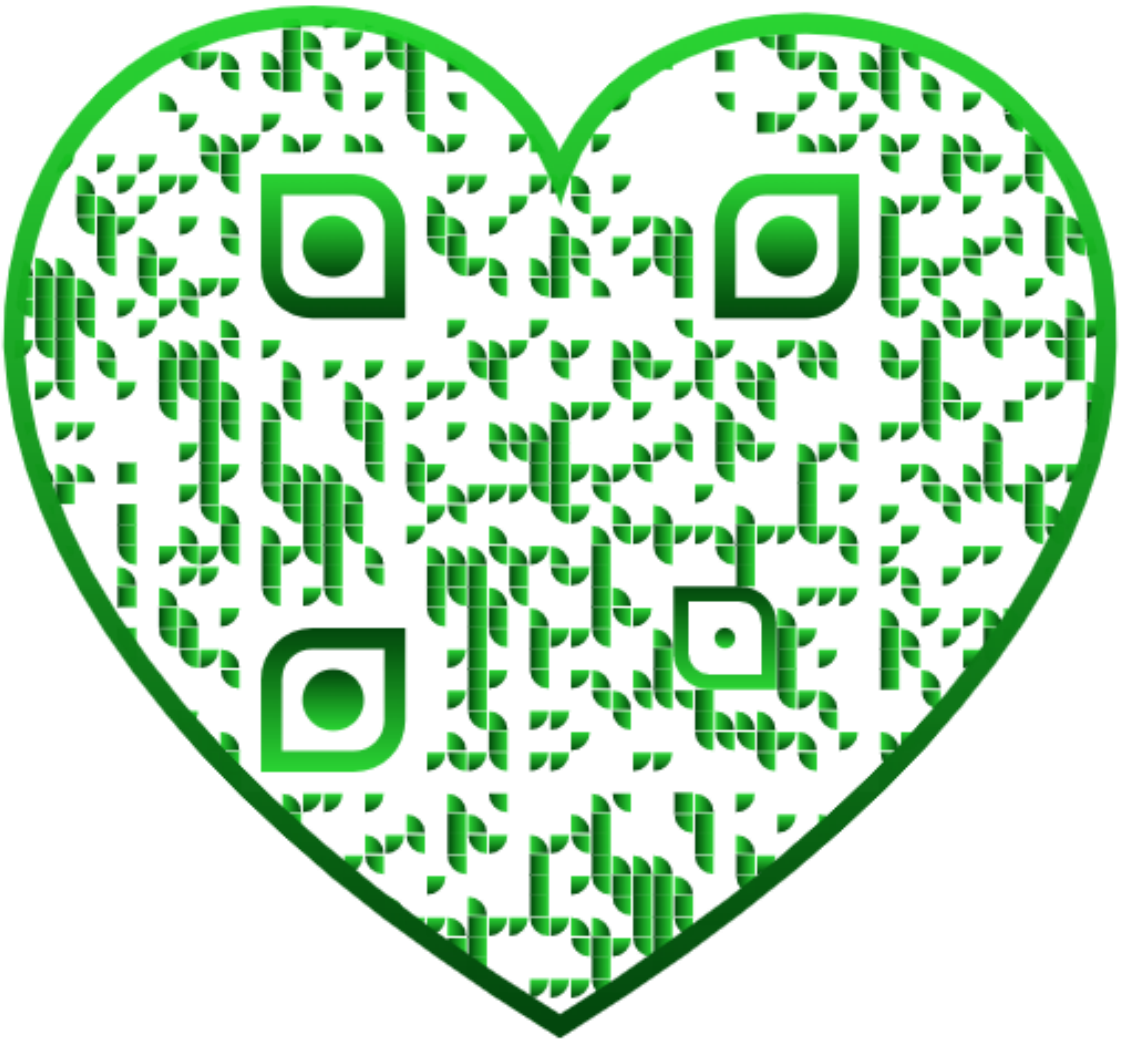
KANSAS @50

The veteran classic rock band celebrate half a century with new collective works

Kansas carry on with the lineup (l to r) David Ragsdale, Phil Ehart, Ronnie Platt, Rich Williams, Tom Brislin and Billy Greer.



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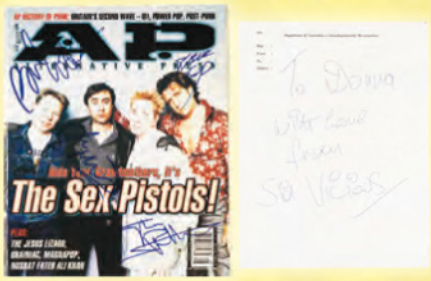

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"We didn't say, 'Oh God, you think we can actually do this? Boy, I'm scared.' Because we came off the road playing in front of thousands of people and did so many concerts."

— Micky Dolenz on The Monkees taking the reins on the album *Headquarters*

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EDITOR'S NOTE

Uriah Heep guitarist Mick Box with his own framed album artwork created by Ioannis.

Uriah Heep have become known for their distinct choice of fantasy art for their album covers. It's been 50 years since Roger Dean's dramatic artwork of *Demons and Wizards* captured the majesty of Uriah Heep's music. And Heep nailed the magic artwork once again with their 2008 comeback album, *Wake the Sleeper*, with precise mystical imagery from the artist Ioannis. For our collector's edition of Uriah Heep this issue, *Goldmine* delivers a quality 8" x 10" autographed art print by Ioannis and a *Wake the Sleeper* alternate magazine cover.

We also have collector's edition bundles for The Monkees (Henry Diltz photos) and Kansas (album artwork). Go to Shop.GoldmineMag.com for more information!

— **Patrick Prince**, *Editor*

EXTRA CONTENT

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PUBLISHER Enrique Abeyta

EDITORIAL

EDITOR Patrick Prince
DESIGN Dave Hauser
COPY EDITOR Chris M. Junior
CONTRIBUTING EDITORS John M. Borack, Ray Chelstowski, John Curley, Frank Daniels, John French, Gillian G. Gaar, Mike Greenblatt, Chris M. Junior, Bill Kopp, Warren Kurtz, Ivor Levene, Ken Sharp, Bruce Sylvester, Carol Anne Szel, Dave Thompson, Frank White, Howard Whitman, Lee Zimmerman and Tony Scott Zubia

BUSINESS & SALES

CHIEF EXECUTIVE OFFICER Enrique Abeyta
CHIEF FINANCIAL OFFICER Edmund Sullivan
CHIEF OPERATING OFFICER James Welch
HEAD OF DIGITAL Alvaro Gomez
BRAND PARTNERSHIP DIRECTOR Chris Enriquez, Contact: cenriquez@projectm.net
HEAD OF MUSIC COMMERCE Tony Bruno
ECOMMERCE MANAGER Ryan Morano
MERCHANDISE PRODUCT MANAGER Matt Geyer
VINYL PRODUCT MANAGER Tyler Howell

Cover Images: The Monkees (Michael Ochs Archives), Kansas (EMily Butler Photography), Uriah Heep (Frank Hoensch/Redferns)
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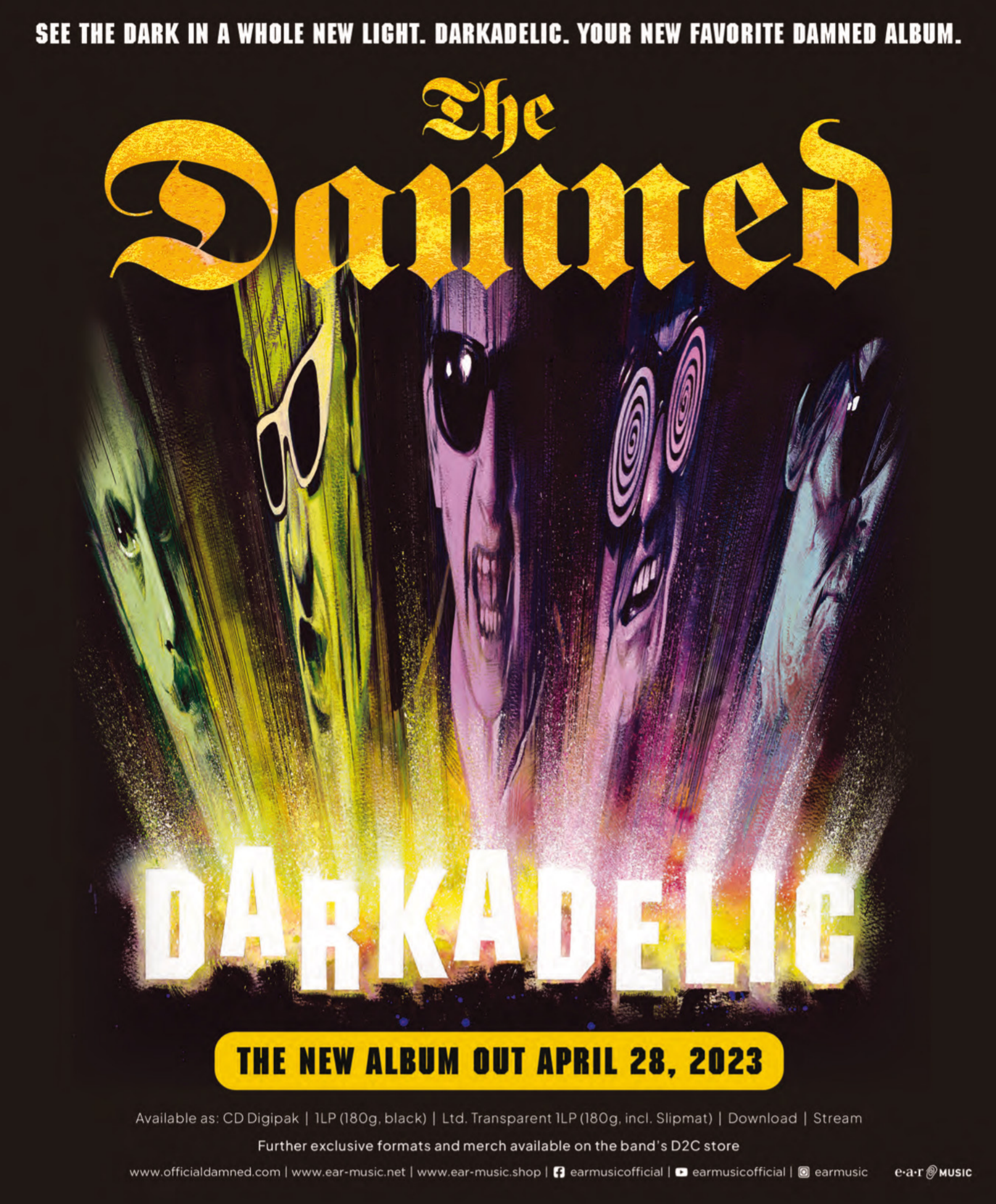

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SPIN CYCLE

DIVINE DAVID, AND MORE!

BY DAVE THOMPSON

When **David Bowie** woke up one morning and realized it was now 1971, he also knew that he was still a one-hit wonder — and with every passing day, let alone passing year, his name was gripping ever tighter to that dire claim to fame.

Yes, he was grateful to "Space Oddity" for at least lifting his head above the parapet and proving that he could write hit songs when he wanted to. At the same time, though, his most recent album — *The Man Who Sold the World* — showed that he didn't always want to, and he was still waiting for his U.K. record label to release it, months after it made its American debut.

It was time to get back to the hit songwriting, and the latest box set to roll out of the David Bowie archive, *Divine Symmetry* (Parlophone), is the story of what happened next.

It is, at least for longtime Bowie collectors, a very familiar story. The sometimes radically improved sound quality notwithstanding, the bulk of disc one comprises period demos and sessions that have been circulating on bootleg since at least the late 1970s. Disc two is given over to mono and stereo mixes of Bowie's June 1971 appearance on BBC Radio's *In Concert* — again an old warhorse in gray area terms; disc three to the similarly familiar Aylesbury Friars show in September, and another BBC session; disc four to the promotional Bowpromo disc that preceded the release of *Hunky Dory*, some mono singles and B-sides and — representing the bulk of the box's truly unheard offerings — seven alternative/early versions and mixes that were remixed again for this collection.

Even the Blu-ray that wraps up the package with *Hunky Dory* itself merely offers a 24-bit stereo recounting of the 2015 remaster, alongside sonically upgraded repeats of material from elsewhere in the set.

What makes *Divine Symmetry* stand out, then — and, again, we're talking for the fan club here, as opposed to listeners who've not devoted way too much of their life collecting dodgy cassettes of umpteenth generation recordings — is the beauty with which the entire package so curated.

Physically, it's a thing of beauty. In terms of shape and size, it matches the *Conversation Piece* box that celebrated *Space Oddity* a few years ago, with the discs lurking within the stiff board covers of the accompanying book. And when you look closely, there are a few things that even old hands may not already own.

Paramount among these are a couple of tracks recorded in a San Francisco hotel room early in the year (neither of which is the previously released "All the Madmen"), and a demo called "King of the City," within which one can hear the first roots of "Ashes to Ashes" (from 1980's *Scary Monsters*) taking shape. Which is interesting, given that another song in the set, "Tired of My Life," was later plundered for the same album's "It's No Game."

The stereo mix of the BBC concert is fun, although it lacks two of the songs on the mono version; and the Aylesbury gig — the earliest Bowie concert yet to have surfaced — has been cleaned up beyond recognition. Even the Bowpromo tracks have been given a fresh look, speed-corrected from those included on the long-ago RSD vinyl.

What is strangely lacking is any sense of *Hunky Dory* itself coming together. Only six of its 11 tracks are included here as demos, with "Oh! You Pretty Things" surely the most prominent omission — what happened to the tape Bowie made of it for singer Peter Noone, who scored a huge hit with it that spring? Likewise, "Andy Warhol," which Bowie wrote for Dana Gillespie (who performs it on the *In Concert* broadcast)? The "alternative journey through *Hunky Dory*" that appears on the Blu-ray (and will be released on vinyl this year) certainly suffers from these absences, as it is forced instead to recycle four cuts from the promo, and the original LP version of "Andy Warhol," all of which we (should) already have on vinyl.

Other caveats. You will probably get very tired of hearing "Amsterdam," with no less than five more or less identical

versions spread across the first four discs; five "Song for Bob Dylan"s, too, might test your ears' patience.

Such matters are readily remedied, however, with the unedited "what really happened when the phone started ringing" ending to "Life on Mars?" an unexpected treasure; "Bombers" being at least partially restored to its rightful place on *Hunky Dory*; Bowie confessing to his love of Neil Young during the *In Concert* show; and his asides throughout the Aylesbury gig — and then, of course, the book, annotating every song, prizing memories from many of those who were there, oodles of excellent photos, and setting you up for an additional volume, a slim paperback re-creating pages from Bowie's own notebooks.

A lot of flak gets fired at the Bowie estate over what seems a rapacious appetite for colored vinyl, pointless remixes and limited editions. But when they get something right — as they did with *Conversation Piece* and have done again with this — it's hard to offer anything less than fulsome praise.

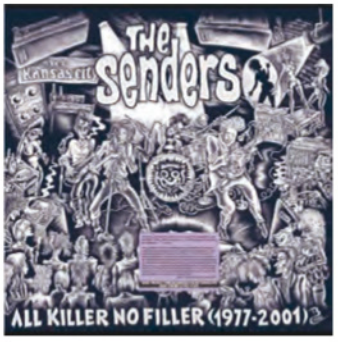
The **Jimi Hendrix** estate is another that has come in for its share of collector-led opprobrium, but its latest release, too, is a gem. *Los Angeles Forum: April 26, 1969* is a dynamic recording of what sounds (and looks, judging from the photos in the accompanying booklet) like an earthquake of a show.

Certainly, there aren't many superior versions of "Tax Free" and "Spanish Castle Magic" in circulation (at least in this quality); 12 minutes of "Red House" will leave even the most jaded listener spellbound; and note for note, the "Star-Spangled Banner" that opens the third side of this double LP package pips even the ever-familiar Woodstock take for drama.

The highlight, however, is the 16-plus minutes that devour side four, an excoriating "Voodoo Child" that — so long as you don't cheat and skip ahead for Mitch Mitchell's drum solo — works itself gloriously into enough of "Sunshine of Your Love" to give the audience a thrill (by the way, any guitarists out there— play the Cream riff backward and see what you end up with) before working its way out again.

There's a lot of Hendrix live material out there now, and doubtless more to

come; already it's hard to play favorites with so many shows and declare any one to be a personal favorite. Should you fancy trying, however, give *Los Angeles Forum* a spin. It's got to be up there.



Two LPs also house the aptly titled *All Killer, No Filler (1977-2001)* (Left For Dead Records), an anthology of first wave New York punk outfit **The Senders**. To be truthful, there isn't really much to anthologize — firmly ranked now among those bands who usually get talked about only when discussing their existence on a scene that was positively layered with future legends, they didn't even get a single out until 1978, the breathtaking "The Living End"/"No More Foolin' Me." The prosaically titled *Seven Song Super Single* followed in 1980; thereafter, it all got very patchy.

Which is a good way of describing this album. No complaints about the music whatsoever — The Senders were as great as their multitude of period admirers always said they were. But still, that debut single feels somewhat out of place as it floats with side one's sea of studio and live cuts dating from the 1980s (the album's opening cut, "Devil Shootin' Dice") and the 1990s, while side two's six cuts all date from 1988-99.

It's great stuff, pure Senders through and through. But it's side three before we get a solid shot of the band at their best, with the full *Super Single* spread out for your pleasure; and side four before things reach back even further, to an August 1978 show featuring frontman Phil Marcade and bassist Steve Shevlin as part of an ad hoc lineup formed to back Johnny Thunders at Max's Kansas City.

The set is The Senders own material, half a dozen tracks that features the debut single. But more from the show would have been a pleasure — the version of "Daddy Rolling Stone," for example, that appeared on the last Senders' anthology, *Outrageous & Contagious*; and is there really nothing more in the archive from the band's early years? At this point, even some low-fi rehearsals would be a joy.

Finally, *Drive My Car* (Left for Dead) reissues the one and only EP by teenaged New York punks **Nastyfacts**. Spread out now as a 12-inch in your choice of three different colors (splatter, blue and black), plus a repro period poster with the liners on the back, it's the same mercurial seven minutes of noise that made the 7-inch original so much fun, three songs and a ton of snotty attitude.

It is the kind of punk rock you wish more people had been making as the 1980s put their hat on, but most of them were now too old to remember what it sounded like. Nastyfacts may not have stuck around for long, but while they were here, they did everything right.

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STAFF 9

I have visited Corner's three times and have always had great service and support from the staff. They know their store and the inventory well. Luke Gessner is the owner of the store, and last time I visited he was happy to share some of the reasons why they had moved to a new location a few months ago.

STORE 9

This is the new location, and my first visit at this site. The old location was unique and had its own stage. This location is much brighter, cleaner and very easy to browse the store's complete inventory. It's a shame that they had to do away with the stage in the new location, but this location is a must-visit store.

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10 ALBUMS THAT CHANGED MY LIFE

JULIAN LENNON

I remember hearing Julian Lennon in an interview nearly 40 years ago speaking of his love for the music of pianist and jazz innovator Keith Jarrett, so I had a feeling that Jarrett's name might come up when asking him about 10 albums that changed his life. Lennon mentioned Jarrett immediately as the start of his list. His love of David Bowie and Led Zeppelin prevented him from picking a single album from either artist, but it was fascinating that he also named a Beatles masterpiece on which he, at age three, had inspired its most iconic song. And it was downright sweet that he also chose an album from his father's solo career on which a 10-year-old Julian would play the drum with a single stick on the track "Ya Ya."

— Rush Evans

ROBERT ASCROFT FOR FOUR ELEVEN AGENCY

Keith Jarrett, The Köln Concert
When my mother gave me my first piano, which is an old Steinway, it was used by a friend of ours who was a very good jazz pianist, and he was moving and selling up; so she bought me a piano at 16. When I started playing—I don't read or write music, I play by ear—I started making up these very long pieces, anywhere up to 20 minutes. I'd have them memorized. Then I heard Keith Jarrett, and I went *Whoa!* That's the kind of stuff that I do, but professionally! I've always loved his melody, his chord changes. I get goose bumps with that kind of stuff.

David Bowie
Any album. I can't just [pick one]. Bowie's up there.

Led Zeppelin
Which album? There isn't a preference.

The Blue Nile, Hats
Hats is an old favorite of mine. They showed me a different way forward with kind of techno back in the day. Paul Buchanan's vocals were the most gut-wrenching, painful, emotional vocals I'd ever heard. I don't know if you're familiar with The Blue Nile. Well, I highly recommend a good listen! In fact, Paul Buchanan sings the bridge on the last song on [*Jude*], 'Gaia.' That's his voice. He's from Scotland, where it's always gray and raining mostly, and he's absolutely miserable, but in the best loving way possible. The Blue Nile is one of my favorites.

David Sylvian, Secrets of the Beehive
It's one of his early ones. I think it's like eight songs or something like this, but there's a couple in there that showed me the crossover between... I mean, it's quite ethereal music, quite jazzy at the same time. There's a bit of Miles Davis in there. He was part of the sort of new age punk kind of element. I find it an album that I often think if I'm in that moment of just chilling big time, I put that on.

Steely Dan, Pretzel Logic
It was the first album [of theirs] that I heard. I just thought, *Wow, that's seriously great melodies, seriously great arrangements, playing... the whole shebang*. I'm going, *Wow*! Their stuff is never something I could do, so it was really appealing. They really had that jazz element to it that I'm blown away by. I was fortunate enough to see them, and it was just jaw to the floor for me. Musical excellence personified to me.

Eagles, Hotel California
An old classic favorite. You just can't go wrong.

Zero 7, Simple Things
This is a desert island disc, if I was on an island. That album specifically. The others are great, they've got great songs on them, but as a whole, to play it from start to finish, it's one of my real go-to albums. If I literally had one album left in the world to listen to, it would likely be this album, believe it or not. I think you need to hear it to understand what it's about, but it's groove oriented, it's melody oriented. But they're very, very clever with arrangements and rhythm in what they do, and they have guest singers on [the album], like CeeLo Green and Sia before they were known. Pretty cool.

The Beatles, Sgt. Pepper's Lonely Hearts Club Band
Of course. Purely because of the insanity of so many incredible great songs, great styles, great arrangements. I mean, that album for me is like the pinnacle. That's like the be-all and end-all of just jaw-dropping music. In my mind, it's faultless. That's hard to say about an album.

John Lennon, Walls and Bridges
Dad's album. I played snare with one stick on it, yes, if you can call that playing, in any capacity. Dad and I were seeing each other and getting along at that moment in time, so not only was it a special time but he was doing that, and Elton [John] was there at the same time.

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TWO NEW COMPILATIONS BRING **LITTLE RIVER BAND** BACK TO THE MAINSTREAM.

BY LEE ZIMMERMAN

Time for

The Little River Band in September 1978 (foreground, L-R): Glenn Shorrock, George McArdle, Derek Pellicci and (back row) Beeb Birtles, David Briggs, Geoff Cox, Graeham Goble.

TREVOR JAMES ROBERT DALLEN/FAIRFAX MEDIA VIA GETTY IMAGES

Reminiscing

The term "yacht rock" didn't exist when Little River Band had their run on the charts in the late '70s and early '80s. The term came into use much later, having been invented to describe the easygoing vibe conveyed through the soft rock, harmony-rich, easily accessible sound that was so essential to LRB's patented approach. It served them well, bringing them sales of more than 30 million records, seven studio albums in the Top 100 and 10 singles that hit the Top 20.

Indeed, those songs now qualify as part of the soundtrack of life for anyone and everyone who was tuned attentively to the radio at that particular time. "Reminiscing," "It's a Long Way There," "Help Is on Its Way," "Happy Anniversary," "Lonesome Loser," "Lady," "Cool Change" and "Take It Easy on Me" still find a place of distinction in any oldies playlist, and rightfully so. Soothing sentiments never go out of style, especially in a world where distance and division seem to play such a prominent role.

Two new double-disc compilations bring fond remembrance of those carefree times. One, titled *Ultimate Hits*, recaps the chart-toppers that made the band such a worldwide sensation. The other, *Masterpieces*, delves into the deeper cuts that were often passed over by fans of the better-known tracks, or eluded the more serious listeners the first time around. Together, these new releases provide an excellent compendium from a band whose patented sound puts them on the same plateau as others of the era — Eagles, CSN, America included.

So, too, the music reflects the work of the band's most essential incarnation, specifically vocalist Glenn Shorrock, drummer Derek Pellicci, guitarist David Briggs, bassist George McArdle, and guitarists Graeham Goble and Beeb Birtles. The membership morphed following the band's original run of hits, but the resilience of the records they made is as engaging as ever.

Birtles shared the backstory as to how these compilations came to be: "Graeham was the executive producer on this project. In 2015 he approached Universal with the idea of remastering the entire LRB catalog and releasing a new *Ultimate Hits* to replace all previous releases.

"Graeham also had the idea to release a companion volume of his favorite Little River Band recordings that were not released as singles. Universal agreed with this unique concept of releasing the two new volumes at the same time.

"The selection for *Ultimate Hits* contains every single that Little River Band released (in chronological order) and included the very successful Australian hit 'I'm Coming Home' by Birtles & Goble.

"For *Masterpieces*, Graeham initiated a master list, taking into account band favorites and fan feedback over the years."

As a follow-up, *Goldmine* interviewed Birtles, who spoke to us from his home near Nashville.

GOLDMINE: *Nashville is a long way from your native Australia. So, what brought you there?*

BEEB BIRTLES: My wife is from Jefferson City, Missouri. All of her family were

Beeb Birtles, founding member of Little River Band, playing under the name of BSG (Birtles, Shorrock, Goble), in concert in July 2003 for a live recording of a DVD and CD at the Forum Theatre in Melbourne, Victoria, Australia.

REGIS MARTIN/GETTY IMAGES

there. We moved to Jefferson City, Missouri, and lived there for a year and a half. But within three months, I was already commuting down to Nashville because of the songwriting community. I did that for a year until I couldn't handle it anymore. I said, we've got to move to Nashville. And so, we arrived here in August of '93, or the day before my girls started school. And, and we've been here ever since.

GM: *These new compilations really delve deeply into the essential history of LRB. What inspired Graeham to initiate the idea?*

BB: It's something that he started working on about five years ago. Of course, we both know that all these labels have been swallowed up now by Universal. So now we're under the Universal banner, even though we're still considered as part of Capitol Records. So he remastered everything and made it available across these two albums. There are 25 songs on *Ultimate Hits* alone, and there are 26 songs on *Masterpieces*. The songs are spread across three vinyl albums, which come in one pack, and across two CDs, as well as digital downloads. *Ultimate Hits* now has all of our hit singles on it, including a song that Graeham and I recorded. This is so funny. When Graeham Goble and I were in Nashville one year, we had three days here, so we said to our manager, can you book us into a studio? And here's the funny thing. The studio was owned by a guy called Chris Christian, and the studio was in the basement of his house. And it was called The Gold Mine!

GM: *Love that! Gold Mine!*

BB: We recorded a number of songs, one of which was a song that I'd started, and Graeham helped me finish. It's called "I'm Coming Home." And "I'm Coming Home" was a hit single from our duo album that we released in 1978, which was called *Last Romance*. "I'm Coming Home" was a top 10 hit in Australia. Of course, most Americans wouldn't be familiar with that because it wasn't really promoted all that well by Capitol Records. But anyway, it's been included on *Ultimate Hits* as a little extra, which is nice. There were a few other little extras on the *Ultimate Hits* album as well. When we originally recorded "Reminiscing," we had a little string intro into the song that was not part of the song when it was released as a single. But that version with the string introduction is now on *Ultimate Hits*. It's something different for the fans. We've tried to do some little extra things that the fans wouldn't be familiar with.

GM: *So, what else out of the ordinary might we expect?*

BB: With *Masterpieces,* Graeham got the idea to put this together because we have a lot of songs that were not released by Capitol as singles, but they were favorites amongst ourselves. They were just album tracks really, and so, we decide we would release those now. One of the songs, "Fall from Paradise," which was from the *Sleeper Catcher* album, had a beautiful orchestral score written by Ric Formosa, the original guitar player in the band. So that's included on the *Masterpieces* album. And we've also included two live tracks that were recorded at the Melbourne concert hall with an orchestra, and one of those was our version of "Love Letters" that was originally released by Ketty Lester in 1961. And this was with John Farnham, our lead singer at the time. There's also a track that Graeham

had written for our very first album, and it was the very last song on the album, a song called "I Know It." So we did that with the orchestra as well. And that's been included on *Masterpieces* also. The variety of music between these two new releases is really spectacular. Every song has been remastered and sounds absolutely pristine.

GM: *So, what do you think about being credited as the originators of yacht rock?*
BB: I don't even know where that term came from. I have to plead my ignorance here. I wasn't even familiar with yacht rock until somebody posted something about an album that they've released. Or maybe it was an advertisement for something for the Sirius station because it's a yacht rock channel or something now.

GM: *Do you have any plans to do any more recording on your own? You released that one solo album,* Driven by Dreams, *over 20 years ago.*
BB: I've still got songs lying around that I would dearly love to record. But as you know, if you don't have that machinery behind you, like we had with Capitol Records, it's a hard slog to get anything noticed. We had so much fun recording that first solo CD. I loved it, and I loved the music on it, and I believed in it very much. But it didn't go anywhere. So that's why I haven't recorded anything since.

GM: *What are you up to these days?*
BB: I'm not doing much of anything anymore. This year, in particular, I've really slowed down, even with the desire to pick up a guitar and write anymore. I also wrote my autobiography. That, to me, was the last thing I did that really gave me any kind of satisfaction; it took me a good five years just to write the book alone. And then it took me two years to find a publisher in Australia who would publish it. It was all worthwhile, because I just concentrated so heavily on writing it and pulling stuff out of my memory bank. That was the challenge for me. I thought to myself, *if I don't start putting down what I can remember, I'm gonna start forgetting things.* So I opened a Word document on my computer, and didn't stop writing for five years, on and off. What I loved about the process was if I couldn't remember something, or if I wasn't certain about how something

TAKE YOUR LRB PICK

MASTERPIECES TRACK LISTING

1 My Lady and Me (5:17)
2 Days on the Road (5:23)
3 Broke Again (3:28)
4 Seine City (3:45)
5 Another Runway (6:33)
6 Raelene, Raelene (4:31)
7 Fall From Paradise (5:06)
8 Light of Day (8:05)
9 By My Side (4:25)
10 Hard Life (Prelude) (2:42)
11 Hard Life (4:48)
12 Middle, Man (4:28)
13 Mistress of Mine (5:35)
14 Just Say That You Love Me (extended version) (4:47)
15 Don't Let the Needle Win (3:57)
16 Mr. Socialite (5:24)
17 Sleepless Nights (5:13)
18 Easy Money (4:03)
19 I Know It (3:26)
20 Love Letters (live) (3:12)
21 Blind Eyes (5:01)
22 No Reins on Me (4:40)
23 How Many Nights (4:37)
24 When the War Is Over (5:11)
25 Face in the Crowd (4:50)
26 Full Circle (2:01)

ULTIMATE HITS TRACK LISTING

1 It's a Long Way There (8:41)
2 Curiosity (Killed the Cat) (3:42)
3 I'll Always Call Your Name (4:51)
4 Emma (3:29)
5 Every Day of My Life (3:51)
6 Help Is on Its Way (4:02)
7 Witchery (2:51)
8 Home on Monday (3:55)
9 Happy Anniversary (4:02)
10 Shut Down, Turn Off (3:55)
11 Reminiscing (4:29)
12 Lady (4:57)
13 Lonesome Loser (4:00)
14 Cool Change (5:15)
15 It's Not a Wonder (3:58)
16 I'm Coming Home (3:45)
17 The Night Owls (5:20)
18 Take It Easy on Me (3:47)
19 Man on Your Mind (4:18)
20 Down on the Border (2:56)
21 The Other Guy (2:50)
22 We Two (4:32)
23 You're Driving Me Out of My Mind (5:14)
24 Playing to Win (3:00)
25 Forever Blue (5:08)

Beeb Birtles, Glenn Shorrock and Graeham Goble of Birtles, Shorrock, Goble (formerly of the Little River Band) perform onstage at the Forum Theatre on July 18, 2003, in Melbourne, Australia.

MARTIN PHILBEY/REDFERNS

went down, I would contact my musician friends in Australia and say, "Hey, how do you recall this?" So they'd write back to me and say, "Well, I remember this, and I remember that person, and blah, blah, blah." And I loved that so much, what they wrote back to me, that I incorporated their viewpoint into my autobiography, which made it a little bit more interesting. It wasn't me talking all the time. And so over the course of five years, the book kind of took its own paths, if you know what I mean.

GM: *That begs the question, are you a nostalgic sort of individual?*
BB: To a certain degree. I may not be as nostalgic as, say, someone like Graeham. You could tell from his songs, on songs like "Reminiscing." I do like reading a lot of stuff about history and [am] very interested in stuff like that. But I don't know whether you would call that nostalgic.

GM: *You go way back before a Little River Band. I have the* Mississippi *album (1972) on vinyl, sir. That's a great album.*
BB: Yes, it is. I started off with a group in my hometown of Adelaide called Zoot. I was kind of very young at that time and had just left high school. I was the bass player, but Rick Springfield was the guitar player in this. So there was a lot of nostalgia, as you call it, to write about in my book.

GM: *So, I really hope that these two albums bring you guys back to the recognition you deserve. I think we need uplifting music now more than anything, and real music. And I hope that maybe it sparks something that will transpire as a result of that. I really do.*
BB: Well, I gotta tell you, the way that these CDs have been packaged is really, really great. And then, of course, on *Masterpieces,* when you look at the individual little blurbs about the songs and everything, there are some interesting quotes from not only members of the band, but other musicians who recorded those songs with us.

LITTLE RIVER BAND SELECTED DISCOGRAPHY

LPs

CAPITOL

- SN-16072 After Hours 1979 $12
  — *First U.S. issue of their second Australian LP*
- SWBK-12061 Backstage Pass 1980 $12
- SN-16141 Beginnings 1980 $12
- SN-16142 Beginnings, Vol. 2 1980 $12
- SN-16455 Diamantina Cocktail 1987 $10
  — *Budget-line reissue*
- SOO-11954 First Under the Wire 1979 $10
- SN-16345 First Under the Wire 1980s $10
  — *Budget-line reissue*
- ST-12247 Greatest Hits 1982 $10
- SN-16457 Greatest Hits 1987 $10
  — *Budget-line reissue*
- SN-16454 Little River Band 1987 $10
  — *Budget-line reissue*
- ST-12480 No Reins 1986 $10
- SJ-12365 Playing to Win 1985 $10
  — *As "LRB"*
- SN-16456 Sleeper Catcher 1987 $10
  — *Budget-line reissue*
- ST-12273 The Net 1983 $10
- ST-12163 Time Exposure 1981 $10
- SN-16346 Time Exposure 198? $10
  — *Budget-line reissue*

HARVEST

- SW-11645 Diamantina Cocktail 1977 $12
- ST-11512 Little River Band 1976 $12
- SW-11783 Sleeper Catcher 1978 $12

MCA

- 6269 Get Lucky 1990 $15
- 42193 Monsoon 1989 $12

MOBILE FIDELITY

- Jan-0036 First Under the Wire 1980 $50
  — *Audiophile vinyl*

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BY DAVE THOMPSON

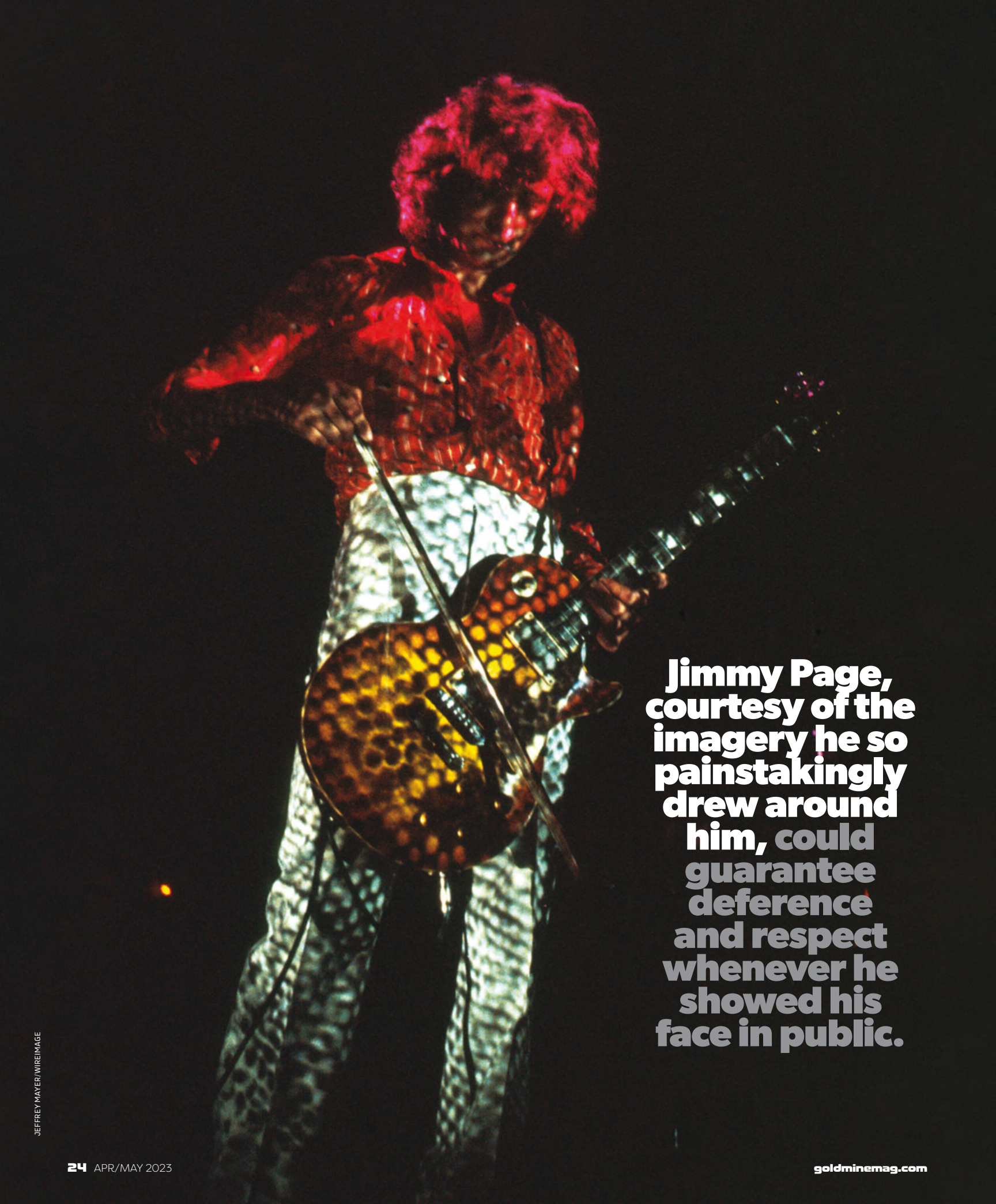
LED ZEPPELIN

FIFTY YEARS IN THE HOUSES OF THE HOLY

PAUL FAITH - PA IMAGES/PA IMAGES VIA GETTY IMAGES

Fifty years old this March, *Houses of the Holy* — Led Zeppelin's fifth LP — is very much their forgotten album. The first four, after all, are undisputed classics, and a room full of Zep-heads could argue for years over which one's the absolute crowning glory. Only for *Physical Graffiti*, two years later, to reignite the conflict all over again.

General view of the Giant's Causeway in County Antrim, Northern Ireland. It was used as the setting for the cover of Led Zeppelin's *Houses of the Holy*.



Jimmy Page, courtesy of the imagery he so painstakingly drew around him, could guarantee deference and respect whenever he showed his face in public.

JEFFREY MAYER/WIREIMAGE

Presence (1976) has been perceived as a weak album, but it nevertheless served up great songs, and *In Through the Out Door* — well, the less said about that one, the better. *Houses of the Holy*, though — well, it just sits there, doesn't it, the one Led Zeppelin album whose ambition and sense of humor does not seem to have been forgiven by history.

We all own it, of course, and we know it's on the shelf waiting. But when Zeppelin are on the menu, it's rarely anyone's first choice to play; and when you're thinking behemothic earth-crunchers, even "No Quarter" — the album's one epic — falls some way down the list. Be honest. Even when you're listening to *The Song Remains the Same*, the in-concert leviathan recorded on the *Houses of the Holy* tour, how many of us skip over the first half of side three in order to get to "Stairway to Heaven"?

And yet... pound for pound, song for song, what *Houses of the Holy* lacked in skull-crushing riffs and brain-melting lyricism, it readily compensated in other ways. And the truth is, it was one of the smartest moves the band ever made.

There was, in the aftermath of *Led Zeppelin IV*, and particularly in the wake of "Stairway to Heaven," a very real sense that Led Zeppelin's next album would follow that same train of thought, continue into the realms of grand symphonics and over-arching verbosity.

Instead, they looked toward simple pop and jocular parody, with most cynics turning the full weight of their wrath upon "D'yer Mak'er," a song that had already been benighted with what even its admirers confess is one of the most hamfistedly punning titles ever conceived.

"My wife went to the Caribbean."
"Jamaica?"
"No, she went of her own accord."

It was a mock-reggae number at a time when reggae itself was still largely being mocked by the average rock cognoscenti. Bob Marley was two years away from a breakthrough; Eric Clapton's genre-bending "I Shot the Sheriff" was 12 months off in the future. Privately, Jimmy Page and Robert Plant both adored the music, even taking Marley tapes with them as they holidayed together. But Zeppelin, riding a lyric that rhymed "you don't have to go" with "oh oh oh oh oh," were apparently taking reggae no more seriously than anybody else at that time. So why did they bother recording it?

Because it was fun. Because, in the midst of all the madness that devoured Led Zeppelin, and the absurdly high standards to which their audience now demanded they aspire, it was good to just kick back and relax and remind people that, after all, they were in this game to enjoy themselves as well. Which is not easy when you're playing a three-hour concert every night, and your every last word or action is being analyzed by half the watching world.

Even riff machines need a break occasionally.

Led Zeppelin toured through much of 1972 and into the new year as well, that same well-oiled machine setting down and then picking up again the following day, leaving a trail of rumors, inventions, distressed hoteliers and human debris in their wake.

But they also put on some of the most scintillating rock and roll shows of the era, events that espoused the blatant theater that was edging into other bands' performances as glam rock took hold on the early 1970s, but were as breathless and breathtaking regardless. Released in 2003, the live album *How the West Was Won* captures Zeppelin at two stops during this epochal year, with Page certainly adamant that this was the height of the band at its fighting fittest. "I think what we did on ... *How the West Was Won* — that 1972 gig — is pretty much a testament of how good it was."

But the drive for it to get better had still to be curtailed. The treadmill upon which Led Zeppelin found themselves in the early 1970s was not unique. Accustomed as we are today to even brand-new bands taking years between albums, and filling the interim with nothing more exhausting than a quick jaunt around the summer festivals, it seems incredible that there was once a time in which even a few months' silence could sound a performer's death knell, no matter how popular they were.

Album, tour, album, tour, interspersed with no more vacation time than the average office worker might expect to be granted. Indeed, Zeppelin were considered positively sluggish by some band's standards; a mere album a year when many others were pumping out one every nine months or so, while David Bowie was virtually on a six-monthly cycle between late 1971 and early 1975.

The tours were grueling, too, months-long assaults that hit every town that could be shoehorned into the itinerary, until every show blended into one another, to be highlighted in the mind only by the memory of anything weird that might have happened.

Another reason, of course, for the boys to start behaving badly, but another reason too for them to wonder what it was all actually for?

Was this it — was this their life? A neverending succession of ever-cheaper thrills punctuating the boredom of travel, hotel rooms and studios, "a force of nature," some writers claimed, so powerful that when they did get a break, the four musicians could scarcely stand to even be in one another's company.

Off the road, all four would split for their private estates, returning home to family in the knowledge that even their friends would expect to hear all about the adventures from which they'd returned. And they could not understand how those adventures now seemed scarcely more exciting than those friends' own jobs in shops and offices.

It was this sense of "requirements fulfilled" that permeated the writing and recording of *Houses of the Holy*, with Plant in particular feeling the need to re-marshall his forces.

For all his onstage strutting and apparently superhuman confidence, Plant — like the permanently withdrawn John Paul Jones — had little interest in living the rock-style life, or maintaining the rock-style image, when he was off duty.

Page, courtesy of the imagery he so painstakingly drew around him, could guarantee deference and respect whenever he showed his face in public. Because, if he didn't receive it, people worried, he would turn them into something ceramic and place them on the Boleskine House mantelpiece.

John Bonham, thanks to his reputation as a wild man, remained a wild man wherever he was, to the point where, even after he bought the property next door to Plant's Jennings Farm bolthole, the drummer was seldom a welcome visitor around the place. Especially when he'd been drinking for a few days, which was becoming more and more his default setting.

Plant, on the other hand, knew when to switch off. He told writer Cliff Jones, "I reasoned that I could sing about misty mountains and then chip a football into the back of the net on my days off. That felt like the good life to me back then. It wasn't all-consuming for me in the way it was for the others."

On the road, he acknowledged, it was easy to "get caught up in all that hotel room and drug binge kind of thing, because it was part of the experience, almost expected." But, as he also reminds people to this day, "I'm a family man, and I thought it was all a bit hysterical. Without sounding a real killjoy, it was all rather silly. I could only go out after a gig and piss about for a short amount of time or else my voice would pack up." He never lost sight of the fact that once his front door (or hotel room door) closed behind him, he was a husband, a father, a farmer.

He bought another property, a sheep farm in Dolgoch, Wales, and was as happy mooching around with the flock and a sheepdog as he could ever be on the road. If he felt the need to make music, he'd call in some friends from his very first bands, or the acquaintances that they had introduced to him, and everyone would just sit around the barn, singing and playing.

He'd go to the pub, or go to a soccer game — spring 1972 saw his beloved Wolverhampton Wanderers reach the final of the UEFA Cup, one of the major pan-European tournaments, and though they lost (coincidentally, to another English team, Tottenham Hotspur), it was clear that the side had turned the corner after the dark days of the 1960s. For the first time in a long time, being a Wolves supporter did not mean that fans of other, better-known sides, would glance sympathetically over and softly ask "why?"

Now, if only that same question did not feel equally pertinent to his day job.

With a new album next on the schedule, the songs that the four musicians brought to the table were among the most varied they had ever put forward for a Zeppelin release (at double the size, *Physical Graffiti* would wrest that title away just two years later).

The raucous "The Ocean" and the aforementioned "D'yer Mak'er" would ultimately emerge as full band compositions, although "The Crunge" was originally a Bonham composition, built around a studio jam. "D'yer Mak'er," too, was at least inspired by the drummer, after he proposed creating a hybrid of doo-wop and reggae. Of course his bandmates rose to the challenge, with everyone enjoying the doo-wop section so much that they added one to the end of 'The Ocean," too.

Although it was ultimately co-credited to Jones, Page and Plant, "No Quarter" originated with Jones alone, a lengthy and atmospheric epic steeped in mystery and misty suspense that was destined to grant Jones an onstage showcase at least as virtuosic as Page's "Dazed and Confused" and Bonham's "Moby Dick." Page and Plant alone were responsible for the remainder of the album.

As a whole, the album was recorded at Mick Jagger's Stargroves manor house. Elements, however, were necessarily shipped in from other sessions — the genesis of "No Quarter" could be found in the Headley Grange sessions, before being shaped further at Jones' home studio; both "The Rain Song" (inspired by George Harrison complaining that Zeppelin never recorded ballads) and "Over the Hills and Far Away" were born at Page's own private setup. Indeed, "Over the Hills and Far Away" was already in the band's live set months before recording began.

Bereft of so many of the traditional Zeppelin trademarks — the guitar epics, the pounding riffs, the eternal shrieks — *Houses of the Holy* emerged a very different album to what anybody expected; purposefully so. Indeed, descriptions of it as the Zeppelin album for people who didn't normally like Zeppelin are very close to the mark, and the outtakes reveal that it could have been an even more extreme offering.

Three songs destined for *Physical Graffiti* — "The Rover," "Black Country Woman," and "Houses of the Holy" — were recorded during the Stargroves sessions, while the posthumous *Coda* outtakes collection served up another survivor, the delightful "Walter's Walk." Any two of those, squeezed into the space allocated to "No Quarter," would have placed the album even further out of the band's customary orbit.

Digging into the rough mixes and such that populate the album's 2014 Super Deluxe Edition is an equally revelatory experience — an instrumental "guitar overdub reference mix" of the opening 'The Song Remains the Same" totally

lives up to the song's original title of "The Overture"; "The Rain Song," stripped of its piano part, shimmers; the rough mix of "The Crunge" is even more convoluted (and desperately dance-worthy) than its album counterpart; "Dancing Days" is even stompier than the regular version; and the working mix of "The Ocean" is simply devastating.

In other words, in terms of appeasing the faithful, the finished *Houses of the Holy* let them off lightly.

Perhaps that's why, for the first time, nobody seemed distressed, or even particularly surprised, that *Houses of the Holy* — the first Led Zeppelin album to be given an official title — was received with less than unalloyed joy by the critics or public alike.

Led Zeppelin at Heathrow Airport in London, U.K., June 11, 1973 (L-R): singer Robert Plant, guitarist Jimmy Page, drummer John Bonham (1948-1980) and bassist/keyboard player John Paul Jones.

Rolling Stone went so far as to describe it as "one of the dullest and most confusing albums I've heard this year"; adding, "Even after a hundred listenings I'm still not convinced this album is by the same group that brought us the likes of 'Communication Breakdown,' 'Heartbreaker' and 'Black Dog.'" The fact that might have been intentional presumably escaped the writer.

Other reviews raised similar issues. Indeed, even the cover art — shot by Hipgnosis' Aubrey Powell on the Giant's Causeway in Northern Ireland — was seen by some as being less Zeppelin-esque than its predecessors. It was nominated for a Grammy regardless (Best Album Package).

Even today, in fact, it stands out as their most brightly colored offering — a reflection, perhaps, of the sheer fun and enjoyment that permeates the album's grooves. Again, replace the gloomy 'No Quarter" with any of the outtakes, and Zeppelin had more or less conjured a party album — not, for sure, the "granny music for teenyboppers" that one particularly disillusioned acolyte once complained of, but certainly the closest they ever came to matching the high kicks and even higher spirits of the glam rock movement that swirled around them at home.

Besides, if *Houses of the Holy* was destined for a lifespan pricked by niggles and numb-heads (a fate it shared, interestingly, with initial responses to *Led Zeppelin III*), the tour that manager Peter Grant lined up for the band that summer was the largest and most lavish they, or anybody else for that matter, had ever undertaken. A coast-to-coast scouring of the United States that was already being described as the most successful tour of the decade, and which would also spawn the next installment of the group's intended conquest of the world.

They even shot a feature film, *The Song Remains the Same*, at Madison Square Garden, a massive concert movie that would be further flavored by extravagant fantasy sequences, each member of the band interspersing his personal showcases with a glimpse into his own fantasy worlds.

Expanded to twice the length of its studio counterpart, "No Quarter" featured Jones as a highwayman, assaulting a hamlet before removing his mask and sharing the joke with his real-life family, all suitably attired in period dress.

Elsewhere in the movie, "The Song Remains the Same" and "The Rain Song" gave further exposure to *Houses of the Holy*; deeper into the onstage repertoire, "Over the Hills and Far Away" and "Dancing Days" were likewise concert regulars. "The Ocean" received the occasional airing; "The Crunge" periodically made it into the live show's ever-expanding rendition of "Dazed and Confused."

Which leaves only "D'yer Mak'er" waiting in the wings, never to be played live. But, released as the follow-up to the less-than-successful "Over the Hills and Far Away" single, "D'yer Mak'er" powered its way to No. 20 on the *Billboard* chart — and, in the process, shoots down Eric Clapton's claims to have broken reggae into the white rock marketplace. Zeppelin did it a full year earlier. And did it better, too.

And that, in many ways, sums up *Houses of the Holy* as a whole. No, it may not be the Zeppelin that you want to take a flight on — there's no "Stairway to Heaven," no "Whole Lotta Love," no lemon juice being squeezed down Robert Plant's leg. But, in terms of electrifying inventiveness, experimentation and sheer, unalloyed excitement, it might be the most Zeppelin-like album of the lot.

EVENING STANDARD/HULTON ARCHIVE/GETTY IMAGES

BRITISH ROCK AND ROLL WAS VERY MUCH A HYBRID ANIMAL; BY 1967 IT WAS AT A TRANSITION POINT.

BY DAVE THOMPSON

KEYSTONE-FRANCE/GAMMA-KEYSTONE VIA GETTY IMAGES

Lost in The Rolling Stones' mid-1960s archive there's a song called "English Summer." Entire legends have grown up around it, collectors dream of some day hearing it, researchers dream of pinning it down. The best recollections of historians, musicians and observers alike insist that it was recorded at Olympic Studios in November 1966, potentially to become the Stones' next single.

But the "Let's Spend the Night Together"/"Ruby Tuesday" coupling stepped in instead, and "English Summer" was left to languish in the vault, not even considered worth completing for the band's next album. It was then allegedly handed on to Marianne Faithfull, who is said to have recorded a version the following May, alongside a version of The Beatles' then still unreleased "With a Little Help From My Friends."

It's not, however, a gift that she recalled when asked about it a few years ago. Quite simply, "English Summer" vanished as quickly as its seasonal namesake usually does, and maybe that's just as well. It could never have been as great as the legend insists it must be and, although the title resonates like no other, that's just hindsight talking. Yes, the band were heading towards their most

ROLLING STONES IN 1967

Strolling Stones (L-R): Charlie Watts, Mick Jagger, Bill Wyman, Keith Richards and Brian Jones in Green Park, London, 1967. The Stones left a few days later for the United States to appear on *The Ed Sullivan Show*. Their album *Between the Buttons* came out on January 20, 1967.

tumultuous summer yet; yes, the music scene in general was swinging into its most turbulent. But, sitting in the studio one cold, damp November evening, the Stones could not have known any of that. Could they?

Besides, there's another reason why the Stones have never released "English Summer." Because they've never needed to. From the opening twang of "Mother's Little Helper" to the closing clang of "We Love You" 18 months later, they had already said everything on the semi-mythological subject of Swinging London at its sun-drenched peak that ever needed to be said.

British rock and roll in 1966 was very much a hybrid animal. True, the British Invasion had conquered the world, and colloquial English accents were now as familiar to Americans as their home country's own multitudinous variations. But the music itself was still in thrall to the rhythms, blues and stock rocking clichés that were Uncle Sam through and through.

The Beatles had chipped at the strictures a little, with *Rubber Soul* bending the mold just enough to prove that there was a way out of it, if you pushed hard enough. But even those latter-day saints of English pop assertiveness, Pete Townshend and Ray Davies, were still uncertain whether they should be first through the breach. And, while they hesitated, the Stones simply marched on through.

Their words are forthright, but their delivery is reserved. How English is that? The tone is gentle, but the tongue is sharp. Irony and sarcasm, weapons with which American rock and roll has never been comfortable, barb the best songs like a porcupine.

Outrageous statements are delivered as mundane truths; vicious put-downs are cloaked in reserved observations. *Aftermath*, earlier in 1966, certainly set the stage. But if Jeeves and Wooster had formed a rock and roll band, they could have built their career around *Between the Buttons* covers — a smorgasbord of supremely mannered bearing and breeding for a public which simply couldn't get enough of the Stones' lordly demeanor and gentlemanly disdain.

Work on what would become *Between the Buttons* commenced at the beginning of August 1966, eight days at the RCA Studios in Los Angeles sandwiched in between the Stones' latest American tour, and their next U.K. outing (whose somewhat reworked highlights would soon be preserved on *Got Live If You Want It*). The long-established studio pairing of Andrew Loog Oldham and engineer Dave Hassinger was well-oiled by now and, by the time the sessions broke up on August 11, some 20 songs had been laid down in various states of completion.

Of these, both sides of the band's next single ("Have You Seen Your Mother, Baby, Standing in the Shadow?" and "Who's Driving Your Plane") would see the light of day before the year's end, while "Let's Spend the Night Together" was also on hand. All 12 songs that would find their way on to the U.K. version of

Between the Buttons **on Decca (above) and The Rolling Stones backstage just before appearing on *Sunday Night at the London Palladium*, January 22, 1967.**

RAY WEAVER/DAILY MIRROR/MIRRORPIX VIA GETTY IMAGES

Between the Buttons, too, were in place, while there was also time to lay down the rudiments of up to five further tracks, known to collectors (if not the Stones themselves) as "Godzi," "Something Happy, Something Blue" (allegedly, a very early version of "Dandelion") "Ya Bask Blues," "Panama Powder Room" and "Get Yourself Together," which is now better known, thanks to a Chesterfield Kings cover, as "Can't Believe It."

Back in London, the end of August saw the "Have You Seen Your Mother" single completed, and three further songs commenced, "It's Been Quiet Here at Home," "If You Let Me" (a performance ultimately destined for the *Metamorphosis* outtakes collection) and a lovely version of Smokey Robinson's "My Girl," before the final album sessions at Olympic Studios in November brought "English Summer" and the supremely lovely "Ruby Tuesday" into focus.

Already, however, the final shape of *Between the Buttons* had been agreed upon and, while there were a few more overdubbing sessions to follow (including a memorable December 13 visit to Olympic, where Brian Jones added trombone to the closing "Something Happened to Me Yesterday"), by the end of the year Oldham was back in Hollywood, preparing the final mix.

The album was in the stores on January 20, 1967, although it is debatable whether Brian Jones was there with it. The cover photograph, shot by Gered Mankowitz on a chilly morning on Hampstead Heath, sees the Golden Stone central but sinking into his collar, chuckling at a private joke and scarcely seeming aware of his surroundings. Arguably, *Between the Buttons* would be Jones' last true musical fling; from thereon — his solo work on the *Degree of Murder* soundtrack, the year's end *Their Satanic Majesties Request*, and his faltering contributions to *Beggars Banquet* and *Let It Bleed* — it was downhill all the way. Across *Between the Buttons*, however, he shone.

Widely praised today for both its coherence and quality, *Between the Buttons* is also interesting for the absolute *lack* of acknowledged Stones classics on board. While the American edition appended both sides of the "Ruby Tuesday"/"Let's Spend the Night Together" 45, and saved the British album's "Back Street Girl" and "Please Go Home" for the *Flowers* collection a few months later into the year, British buyers were, and remain, tempted by titles that rarely make any serious Stones Top 20 — "Yesterday's Papers," "My Obsession," "All Sold Out," "Miss Amanda Jones" and "Something Happened to Me Yesterday," which *still* sounds like the sort of music-hall number Herman's Hermits would once have killed to get their hands on.

But wrapped together across two sides of vinyl, *Between the Buttons* possesses a musical continuity that *no* other Stones album had previously enjoyed (and only a handful of subsequent efforts would approach), switching from scene to song and back again with a knowing wink and a lascivious leer, while Oldham's production goes into luxuriating overdrive.

Perhaps, as a handful of U.K. reviews mused at the time, he was allowing his own studio ambitions to run riot — "Andrew used to think that anything was possible if you put enough echo on it," Keith Richards memorably quipped. But how can that be a bad thing when those ambitions were so effortlessly achieved? Catch *Between the Buttons* in its 2002 SACD incarnation, and you can almost bathe yourself in the sound.

Lyric-wise, the predilections that hallmarked *Aftermath* remain strong. "Yesterday's Papers" and "Please Go Home" both reprise the realities that could be termed misogyny, while the lyric to "Back Street Girl" is so skin-crawlingly patronizing that Oldham had no choice but to drench it in plaintive acoustics, Parisian atmospheres and Jagger's sweetest little-boy vocal. The singer would have been torn to shreds if he'd sung it to the accompaniment it demanded — although, when one remembers that he was dating a Baroness' daughter at the time (Marianne Faithfull), you know there's an awful lot of tongue-in-cheek as the song goes on.

Across the hymnal "She Smiled Sweetly," the knockabout singalong of "Cool, Calm and Collected" and the faintly country-esque "Who's Been Sleeping Here," the pastoral mood is contagious. "Connection" and the Bo Diddley-like "Please Go Home" both rock hard without disturbing the gentle mood of the proceedings, while the end of the journey, "Something Happened To Me Yesterday" remains one of the most unexpected endings any Rolling Stones album has ever served up, a romping ditty full of off-hand observations, rhyming for the sake of it, and wrapping up with a lift from what was then one of British television's most storied institutions, the police drama *Dixon of Dock Green*.

Every week, the show's avuncular namesake would close the adventure with a few words of advice, and a farewell "evening all." So, "if you're out tonight on your bike, wear a light." Dixon would have been thrilled.

A year later, with *Their Satanic Majesties Request* beneath their belt, sniping critics would accuse the Stones of having set out to make their own *Sgt. Pepper* and failed. That may be true, but it overlooks one crucial fact. They had no need to because they'd already done it, and a full six months before the Fabs.

In creating a sequence of songs that, though they had no overt thematic connection to one another, nonetheless flowed with an unprecedented cohesion, a conceptual offering in all but storyline, *Between the Buttons* blueprinted all that The Beatles would go on to achieve. *Sgt. Pepper* was The Beatles' attempt to make their own *Between the Buttons*. And you know what? Song for song, mood for mood, they failed.

The Stones, however, kept on building. With the best will in the world, the *Pepper* project can be swollen by just three further songs that could be said to "belong" within its boundaries — "Strawberry Fields Forever," "Penny Lane" and "Only a Northern Song"— or two gems and a jab. *Between the Buttons*, on the other hand, could be rebuilt as a triple album.

In so seamlessly slipping into the sense of musical continuity that *Aftermath* precipitated, *Between the Buttons* possessed an organic purity that the often-labored inventiveness of *Sgt. Pepper* left behind on the laboratory floor. With the genius of George Martin firmly establishing him as the true fifth Beatle, you could scarcely avoid hearing the studio trickery that gave *Pepper* so much of its verve and pizzazz — and, if you did manage to blot it out, you've been reading about it for the past 55 years regardless.

Between the Buttons was just as much a child of its environment, but it had no technological point to prove, no semi-secret brief to prove its creators the cleverest of the clever. But there again, the Stones didn't need to justify themselves to a public that was still trying to

DAILY MIRROR/MIRRORPIX/MIRRORPIX VIA GETTY IMAGES

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Rehearsals at Teddington for the *Eamonn Andrews* show on which The Rolling Stones appeared on February 5, 1967.

The Rolling Stones posing for a portrait in 1967. (L-R): Mick Jagger, Bill Wyman, Charlie Watts, Keith Richards, Brian Jones.

MICHAEL OCHS ARCHIVES/GETTY IMAGES

accept the fact that The Beatles would never tour again. Because they just kept on keeping on.

Two days after the album release, the Stones were appearing on British TV's *Sunday Night at the London Palladium*, performing both sides of the latest 45, the oldie "It's All Over Now" and the new album's "Connection," before riling an entire nation of traditionalists by refusing to take part in the show's established finale, of standing on a revolving stage and waving to the audience. (A week later, comedians Peter Cook and Dudley Moore would crown their own Palladium performance by boarding the roundabout with cardboard cutout Stones.)

February 9 then saw the band back in the studio for two weeks, working with Oldham on the roughest rudiments of what they were already seeing as their next LP — a dozen or so tracks that included further work on "Get Yourself Together," a Jones-led cover of Elmore James' "Dust My Broom," an early stab at "You Can't Always Get What You Want" and a handful more songs, largely untitled at the time, that common sense suggests would develop into the rudiments of *Their Satanic Majesties Request*.

"Loose Woman" certainly became "2000 Light Years From Home," while it has also been suggested that Wyman's "Acid in the Grass" — better known now as "In Another Land" — was first attempted at this time, despite Wyman's own insistence that he did not write the song until early July.

It was back on the road in March, for a European tour would take the quintet as far afield as Sweden, West Germany, Italy, Austria, Switzerland, France, Poland and Greece, and, doubtless, other live work would have been lined up to follow, had the heavy hand of the British constabulary not fallen on Jagger and Richards in February.

The drug bust, at Richards' Redlands home on February 12, and a preliminary court appearance in May did not initially hamstring the band's activities. The day after he and Richards appeared at Chichester Crown Court to plead not guilty of possession of drugs, Jagger was at Olympic Studios, adding backing vocals to the next Beatles B-side, "Baby, You're a Rich Man."

The following week, the full Stones lineup was back at the same studio, recording what would become the final LP version of "She's a Rainbow," together with the ultimately junked "Manhole Cover" and "Telstar II," while making their first approach at a song that was destined to become both their next single, and the soundtrack to the entire judicial witch hunt that was building around their ears, "We Love You."

The establishment wanted the Stones — or, at least, what it perceived as the most dangerous Stones — behind bars, and things do get cloudy here. Conspiracy theorists, however, are more or less convinced that, although the drug bust was engineered by the *News of the World*, the scurrilous Sunday tabloid that built its entire reputation, and readership, on its crusade against the barbarians assaulting the bastions of British decency, the story (or the seeds for the story) were planted from higher up the authoritarian chain, within the halls of a government that itself was becoming increasingly concerned about the behavior of "modern youth," and the arrogant pop stars who pointed the way.

The Stones, though their long hair and unwashed demeanor had long ago ceased to excite the rage of the nation, remained the uncrowned princes of revolution and disarray, and the harbingers of the end of civilization. So the newspaper was simply following its own nose for sensation when it named Jagger in an article on drug-taking pop stars.

Jagger responded with characteristic grace, announcing that a writ for libel was already being prepared. The following week, however, Richards' home was raided by his local police force, and Jagger and Richards were charged with

possession. They pleaded not guilty at their first hearing; they would be returning to court on June 27. In the meantime, they had a new single to make and, though it would not ultimately be released until August, by which time Jagger had been both found guilty and jailed, then bailed and granted leave to appeal, still it is impossible to hear the pounding, staccato piano line that heralds "We Love You" without feeling the walls closing in around the embattled band, and the lawmen running to celebrate their catch. The clanging cell doors that were added to the record on the eve of its release, and the backing vocals of a passing John Lennon and Paul McCartney, are simply the icing on the cake.

Between the Buttons, as the latest Stones LP, soundtracked it all; indeed, for American listeners, it effectively spawned an immediate follow-up when, in early June, London Records released the compilation album *Flowers*. And so richly does it complement both *Between the Buttons* and *Aftermath,* the two discs that preceded it, that the term "compilation" scarcely does it justice, as Oldham explains. "*Flowers* has come to be regarded as... the natural follow-up to *Between the Buttons*." Even at the time, however, he lavished attention upon it. "Lou Adler gave me the title, and I used the Monterey graphics team for the cover."

Flowers was initially conceived to allow American listeners to catch up on the songs that had been dropped from the domestic versions of the last couple of Stones albums, to make way for the latest singles, with a few bonus rarities to make up the disc. In terms of filling a hole and fulfilling a need, however, *Flowers* is no more a ragtag of outtakes and re-dos than *Tattoo You* (an album that actually fulfills that description with far greater ease).

In February 1966, a track listing for the band's next scheduled album (as *Aftermath* then was) was published in the papers, a 10-song opus recorded exclusively at RCA the previous December: "19th Nervous Breakdown," "Sad Day," "Take It or Leave It," "Think," "Mother's Little Helper," "Going Home," "Sitting on the Fence," "Doncha Bother Me," "Ride On Baby" and "Looking Tired."

Fish-eye view of Brian Jones as he posed by George Harrison's swimming pool in Esher, Surrey, in March 1967. Two years later, Jones would be found dead in his own swimming pool.

SOME RARE BUTTONS SELECTED DISCOGRAPHY

Between the Buttons LPs

DECCA

- LK 4852 U.K. first mono pressing $1,000.00
- No cat U.K. factory pressing (Handwritten label) $1,000.00
- No cat U.K. test pressing (Handwritten label) $1,000.00
- SLK 4852 U.K. first stereo pressing $700.00

LONDON

- LL 3499 U.S. first mono pressing $600.00
- LLU 14417 *Entre Botones* (Latin America only) $150.00
- LPX 70128 U.S. reel-to-reel $500.00
- PS 499 U.S. first stereo pressing $600.00
- SLC 173 Gatefold sleeve $300 (Japan only)

Current market value for records in Near Mint condition

It was a striking collection, but further sessions in March 1966 saw more than half of the album swept back into the archive — which is where *Flowers* found two of the band's most superb recent performances, "Ride On Baby" and "Sitting on a Fence."

Stateside singles "Mother's Little Helper," "Lady Jane," "Have You Seen Your Mother" and "Ruby Tuesday"/"Let's Spend the Night Together," the Stones' original of Chris Farlowe's "Out of Time" chart-topper, the aforementioned "Back Street Girl" and "Please Go Home," and the crowning glory of another unissued gem, "My Girl," completed the project, and only the absence of the group's then-forthcoming new single, the double A-sided "We Love You"/"Dandelion," held *Flowers* back from perfection. But it still came close.

Flowers would also become the last "new" Stones album to credit Oldham as producer, just as "We Love You"/"Dandelion" would be their final single together (and mid-June's "Lady Fair," which may or may not have been an attempt to improve upon the already-completed "She's a Rainbow," became their final outtake).

Recent months had seen a growing distance between artist and management, founded around what the Stones perceived as lack of concern for Jagger and Richards' legal problems, but also a natural consequence of the band's own sense of self.

Oldham preferred to work in a closed studio, with only the necessary players granted access to the inner sanctum. The Stones (or, at least, some of them) wanted their friends in on the party, with all the distractions and diversions that entailed. And finally, Oldham had had enough. He walked out, and nobody bothered to call him back.

The Rolling Stones were on their own.

MARK AND COLLEEN HAYWARD/REDFERNS

BY KEN SHARP

AL PEREIRA /GETTY IMAGES

CATCHING UP WITH

MARSHALL CRENSHAW

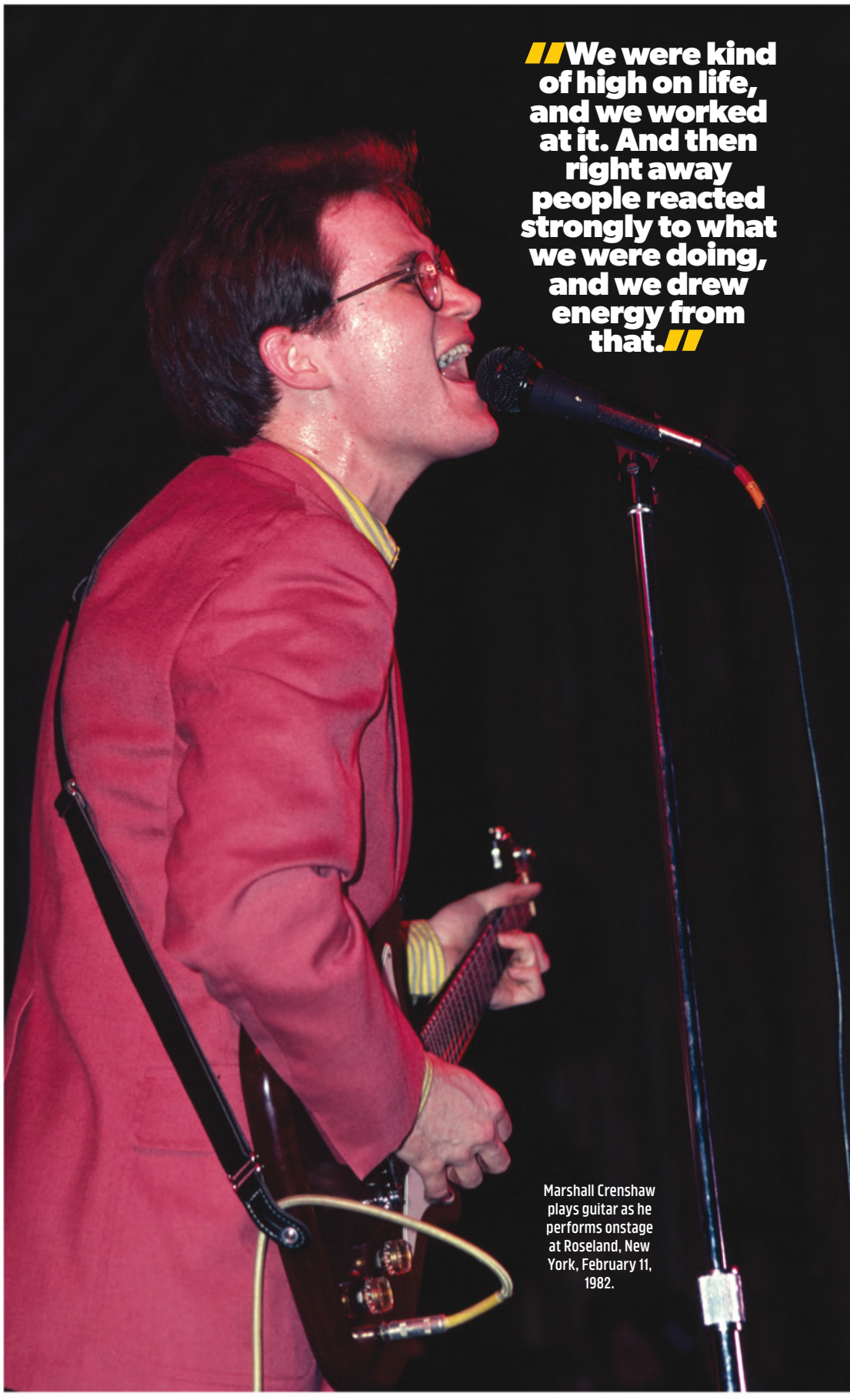
When Marshall Crenshaw's landmark debut album hit record stores in late spring of 1982, it was greeted with unanimous acclaim from critics and the public alike as a masterpiece of exquisite songwriting and performance. With the new 40th anniversary release of his self-titled first album (a special Record Store 2-LP vinyl release was issued in November 2022, followed by a release in January 2023 in all formats), the masterpiece gets even better with a remastering that brings out the bottom end of the sound, providing a richer and more full-bodied listening experience. Supplemented by a bonus EP culling demos and studio cuts, Crenshaw's debut album is a timeless jewel that shines gloriously. Join us for a conversation with Marshall Crenshaw as he looks back at the making of his first album.

GOLDMINE: *When did you first start writing your own songs?*
MARSHALL CRENSHAW: I really started getting into songwriting about 1979. I hooked up with these guys that I had known back in Michigan named Rick Cioffi and Fred Todd. They were a songwriting team that wanted to be like Chinn and Chapman, or Bjorn and Benny, etc., and I liked their stuff. What happened was they came out to New York to try and get a publishing deal, and while they were there, they visited me at a *Beatlemania* rehearsal. Rick badgered me to get into songwriting. He said, "Hey look, it's simple. You know the song 'When You Walk in the Room' by Jackie DeShannon?'" I said, "I know it well, it's one of my all-time favorites." He said, "Well, take that song**:** It starts off with a riff. You build a verse around the riff, then you do another verse and you have a bridge and a solo, and then you're out. Bang!" Rick also used to go around saying, "Boston meets The Searchers, man, Boston meets The Searchers. That's the formula." He just insisted, in a friendly way, that I start writing songs with them, so I did, but then quickly started doing it on my own at the same time.

GM: *Marshall, when you were shopping for a record deal, what were the songs on your demo tape?*
MC: Let me see. I started shopping it in maybe March of 1980, and my method of shopping was to go into New York City with a bag of cassettes; the cassette would have maybe like three or four songs on

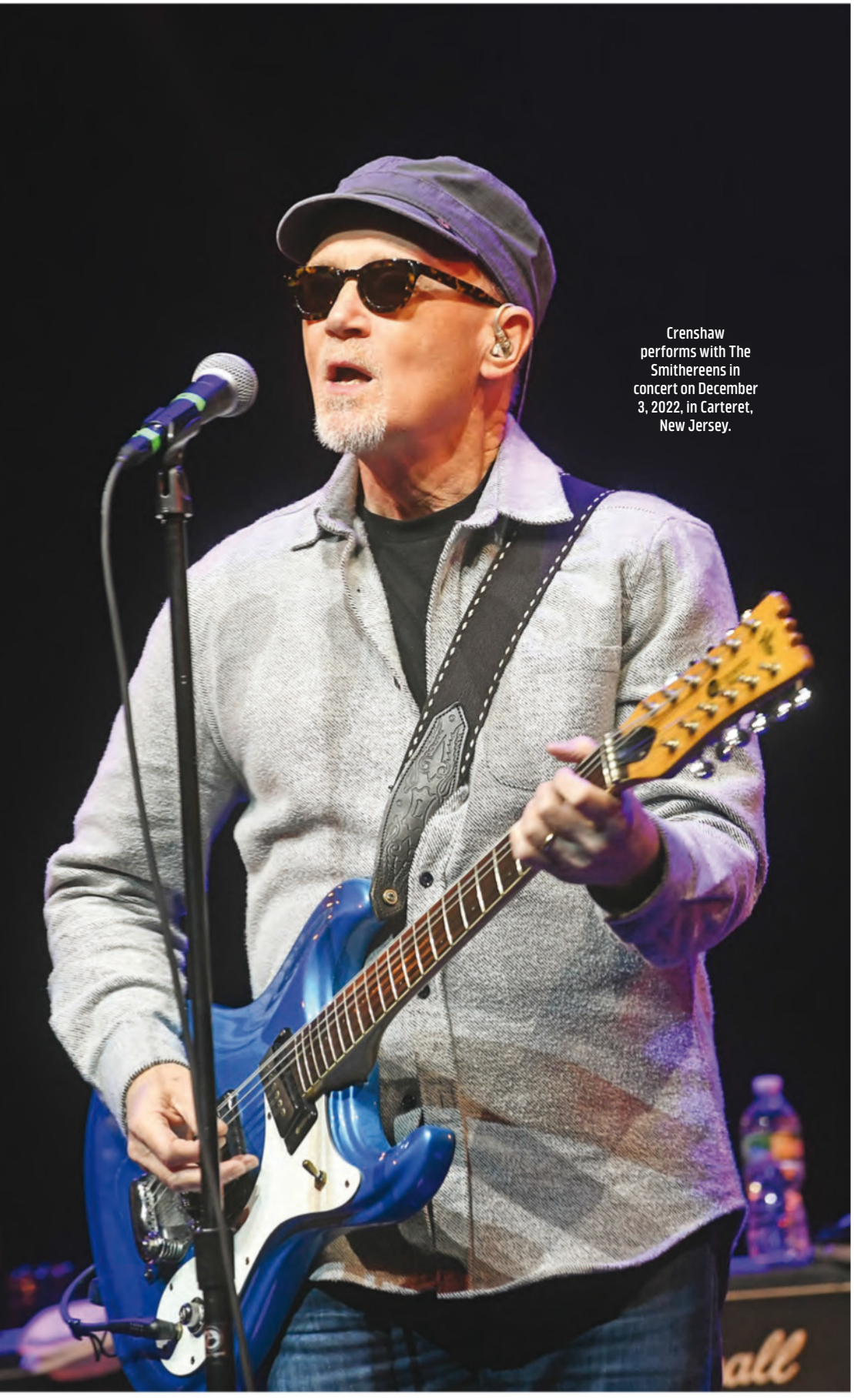
it, not the whole album. I had this list of addresses of places in the music business that I got from my brother's boss. My brother, Robert, worked at a rehearsal studio at this time, and he got this list, and it was addresses of record producers and publishers and production companies and record companies. I would make four or five stops on one of these trips, and I would drop off and sprinkle the tapes around New York City and I got callbacks immediately. One of the first key responses that I got, which wound up opening a lot of doors, was when I heard from Robert Gordon. I'd given a tape to the doorman at Richard Gottehrer's apartment building. Richard was managing and producing Robert Gordon at the time, and about a week after I dropped the tape off, I got a message on my answering machine from Robert Gordon. I just knew for a fact when I heard that message, I just thought, *Well, this is going to change my life*. And it did. So that was the first domino that fell because within a few months of that phone message, Robert Gordon's version of "Someday, Someway" was a hit on WNEW in New York. And then a little while after the Robert Gordon thing, I got a call back from a guy named Alan Betrock. I dropped the tape off at the office of his record company, Shake Records. And again, these tapes that I would drop off might have three or four songs. They weren't always the same songs. They were just different ones that I would grab from my stockpile, and the one that Alan heard that got him excited was one called "Something's Gonna Happen." When he called me back, he just said right away, "Let's make a record," and we did so on the heels of Robert's version of "Someday, Someway" being played on WNEW. They also added my single. So that's really what blew everything open, having two songs simultaneously on WNEW before I had a record deal. We were also playing in the clubs and things were kind of snowballing for us on the live scene. But as far as what the songs were, they were just miscellaneous ones that would be on these cassette tapes.

GM: *How many labels were interested, and who were the labels interested in signing you?*
MC: Finally, in the end, every publisher and every record company was looking at us, and we were getting a lot of high-profile press before we were on a label. But



Marshall Crenshaw plays guitar as he performs onstage at Roseland, New York, February 11, 1982.

GARY GERSHOFF/GETTY IMAGES



Crenshaw performs with The Smithereens in concert on December 3, 2022, in Carteret, New Jersey.

BOBBY BANK/GETTY IMAGES

in the end, it was down to Warner Bros. and RCA. They were the two that really put serious offers on the table at the same time. It was like a little bit of a bidding war thing between those two.

GM: *And was it your fondness and connection with Warner Bros. A&R rep Karin Berg that sealed the deal?*
MC: I would say that, yeah. It was on a personal level that I felt a connection with them because RCA was offering more money. But it was an emotional choice. A lot of the business choices I made back then were haphazard. I'm not saying that that was a haphazard choice, but it was an emotional choice maybe less than it was a pragmatic choice. But yeah, it was really down to the people at Warner Bros. and it wasn't that I didn't like the people at RCA, but I only knew two people there. It was a totally different kind of hang socially than Warner Bros. was. It was fun to go to Warner Bros. and go out to lunch with six or seven interesting people, more fun than go and have lunch at RCA in a conference room with no windows. It's just different and more corporate.

GM: *In terms of producers, was Richard Gottehrer your only choice?*
MC: I kind of bullshitted my way into the producer's chair. I'll say that now because I just was really uptight about letting go and giving up control because on all these tapes that I shopped around, they were recordings that I made myself, and they had a certain character to them. But I admit now that I didn't know how to capture that same kind of magic that was on the tapes when I did it myself working in a 24-track studio with all solid-state equipment. And by that time, I'm rerecording the songs. I just didn't have the right kind of vision about it. I didn't know how to do it in a studio like that. We did some stuff. One track on the album, "Cynical Girl," that's a leftover from what I was producing. The only thing that changed was when Richard came he said, "Get rid of that keyboard bass, that sounds terrible, and put a Fender bass on it, and it'll be great," so I followed that advice. After I started producing it by myself, I knew that it wasn't working, and everybody else was telling me that it wasn't working, and I'm like, yeah, I'm not feeling right about it

either. I did reach out to Richard because I knew him. I worked with him on some Robert Gordon stuff, and I was comfortable with him and also, he had a No. 1 album right at that minute with The Go-Go's *Beauty and the Beat* album, so I figured the record company would be OK with that. So he came in, and he was glad to do it because we liked each other.

GM: *You had a lot of material you brought in, but once you got signed, were there a few new songs you wrote for the project?*
MC: No, it was all from my stockpile. I had maybe 25 songs in my stockpile, and the whole batch of them was written during '79 to '81.

GM: *One of your best songs, "Starless Summer Sky," was written around that time but you passed on recording it for your first album, why?*
MC: We just didn't record that for the first album. I don't regret not including that song. At the time, it didn't seem like it fit in with what I thought our sound was. "Someday, Someway" was more representative. It was a groove-driven song. So the difference between "Starless Summer Sky" and the other songs is that I co-wrote that one with these guys from the Detroit area, and they had their own sensibility and I was plugging into that. But the songs that wound up on the first album are mostly my own stuff and vision. One song that I wasn't going to put on the album was "Someday, Someway," and this was an example of me getting rescued from my own stupidity, because I just figured people knew it already because of Robert Gordon, and I just thought, *Why should I do it? He already did it,* and that was kind of a dumb thought. Warner Bros. said, "No, we want you to record it for the album," and they insisted that I do it, and I did. But now I'm really glad they did that, because our record is much different from Robert's version. It's got its own magic definitely. That was one thing where they had an idea that was better than my idea.

GM: *Is it true that you wrote your biggest hit "Someday, Someway" in a hotel room?*
MC: Yeah, I was in Boston. I had given my notice to leave the *Beatlemania* show. We were in Boston for five weeks, and during that time I wrote a lot of songs. I'd walk home from the theater at night, sit down with my guitar in front of my ghetto blaster, and I would just bang stuff out. I'd always come up with something immediately like "Someday, Someway." I also worked on "Not for Me" and "Mary Anne" during that time.

GM: *Was "Someday, Someway" always the one mooted to be the first single?*
MC: Like I said before, it was really Warner Bros. that had a thing about that song. They just really wanted me to do it, and then as soon as we did it, they immediately jumped on it as the first single. My perspective on the world at that time was really kind of New York centric; it's where I was right at that moment that I was looking at and thinking about. Robert's version was a hit in New York. I didn't really have that broad of a worldview about the whole thing. I figured, OK, people know it is a song of his. It's his song right now. I was wrong, though. It just turned out that I was wrong.

GM: *Speaking of NYC, you're from Detroit, but you were part of the New York scene, and that was part of who you were at the time. Could you talk a bit about New York City as a character, how life in the Big Apple and what you would witness impacted on the lyrical landscape of the first record and certainly the next record,* Field Day, *too?*
MC: Yeah, certainly just the energy that I got from being there. It was like nothing else I'd ever experienced. I spent most of my life, maybe like the first 23 years of my life, in the same environment and then all of a sudden I left. Before I settled in New York City, I traveled all over the country. I went out to the West Coast thinking I would stay. I wound up traveling all over the west with this bar band, little towns out west. It was just an utterly different planet almost from where I spent most of my life up to that point. Then after that, we're really getting dug in in New York. And then I go on the road with *Beatlemania* in a touring company, so I'm spending chunks of time, weeks in all of the major cities of the country, and this is a time when it's not a really a great time for American cities. But I was seeing all of the cities up close after I'd already seen this other kind of landscape for a long time, just all these impressions of America swimming around in my head, and then being in New York, there was so much inspiration and stimulus happening. Yeah, New York was like the muse.

GM: *What were the records that were in the permanent rotation or heaviest rotation in your household when you were writing and recording the first album?*
MC: Lots of records, but also lots of radio stations and different radio formats, too. I really loved WKTU and WBLS, which were what you call Urban Contemporary at that time. I used to listen to WLIB-AM during the day a lot, and there was like strictly Caribbean music with reggae and calypso, a lot of dub, reggae. I just loved all that music, and then also there was this show on WNYU called "The Afternoon Show," which I guess you would call a new wave show. Every week they would do the "Wave Breaker" countdown, and I was really hooked on that for half a minute. There was a station in New York called WPIX that was really an eclectic rock and roll station. They would play a Clash record, and then they would play a Joe Turner record, and then they would play Eddie Cochran, and then they would play Johnny Thunders. It was just all over the place and that really hit home for me. It reminded me of how much I loved FM rock radio when it first started out because it was just anything and everything. So there were records I was into and old records of mine that I was playing, and old records that I was buying. But there was also a lot of radio, and that was all kind of current contemporary stuff at that moment. I also love the DJs and the rock clubs because they really mixed it up at disco music alongside the rock music, and then they started playing hip-hop when that came out. So all these things, it's all there in the music, really. Maybe you can't hear it overtly, but it's all in there somewhere in the stuff that I created at that time.

GM: *Speak about the contributions of your your brother Robert on drums and bassist Chris Donato.*
MC: We were young, but chronologically I wasn't really that young; I was 26 when we got that band together. But in every other way I was definitely young, so there's that. We were young, enthusiastic and everything was new; plus, I was really determined. I thought that I've finally got this whole thing figured out. So we just jumped in with both feet and

with Marshall Crenshaw

by Ken Sharp

"There She Goes Again"

I wrote it in the kitchen in our apartment in Pelham, New York, sitting at the kitchen table drinking instant coffee and just kind of fooling around, humming and strumming, putting ideas on a cassette tape with my plastic ghetto blaster. I made a demo of it myself where I played the drums, but I could not play the triplet feel the way my brother could play it. He really slammed it and kept that triplet thing going. We didn't use any click tracks on the first album either; the tempos are all real steady, and that's all him.

"Someday, Someway"

That was a song I felt at the time was a breakthrough 'cause it had a hypnotic aspect to it. It's got this rockabilly thing about it, but it's also a little left-of-center rockabilly song with a hypnotic quality about it. I still play "Someday, Someway." It's a personal favorite. That one was a real breakthrough for me. I wanted to get into this kind of hypnotic, repetitive mantra-like song structure with that. That's what "Someday, Someway" is like and "Mary Anne," too, they're trance-inducing songs. "Someday, Someway" has this groove that I tried to copy from "Party Doll" by Buddy Knox and a "Lotta Lovin'" by Gene Vincent, records that I loved when I was three or four years old. During this period of songwriting, I was drawing inspiration from songs that would put me in touch with childhood memories 'cause I really loved rock and roll when I was a kid.

"Girls"

That was the first song I finished when I first got to New York City. The harmony stuff on the chorus, I'd tried to write another song when I was still in the Detroit area with that chorus. But I finished it in New York. It's a song that expresses enthusiasm for life itself, just walking around the city and gazing at all the pulchritude and feeling the energy.

"I'll Do Anything"

When the album was about to come out, there was this guy back in the day named Kal Rudman who used to be on *The Merv Griffin Show* all the time. Merv would ask him, "What's going on with popular music these days, Kal?" He had a radio tip sheet and was a big mover and shaker in the radio and records business. I remember when the Warner Bros. guy in Philadelphia took me to meet Kal Rudman. He played that song "I'll Do Anything" and was jumping around in his office saying, "This is the one, this is the one!" He got in my face jumping up and down in front of me. I said something to the Warner Bros. guy and said, "Man, what's up with him?" That's my main memory of the song. But I have to say that my first album is pretty well written and pretty well executed mostly.

"Rockin' Around in N.Y.C."

The fact that I landed in New York City is what really made it all happen. I'd been drifting around the country for a couple of years. It was really important to get out and move around and find a way to get my life underway. It was unplanned how I wound up in New York. I got hired to be in *Beatlemania*. As soon as I got there, that was it; it all began and everything fell into place.

"The Usual Thing"

I was trying to do an Everly Brothers-type thing.

"She Can't Dance"

I wrote that one with Rick Cioffi and Fred Todd; the same guys who wrote "Starless Summer Sky" with me.

"Cynical Girl"

I had the music first and started to get some of these ideas for the lyrics that I thought were humorous. To say "I hate TV" in a song, it was almost like too stupid to put in a song. But then I felt, if it's too stupid it has to be in the song. That became a rule of mine; any idea that seemed too oddball meant that you should use it. I played all the instruments; the handclaps are me and my brother, and everything else is me.

"Mary Anne"

I wrote "Mary Anne" the same week I wrote "Someday, Someway" in Boston when I was leaving *Beatlemania*. Again, it just has that kind of trance-inducing thing to it; that's what I was going for.

"Soldier of Love"

Some of the guys in *Beatlemania* were really hardcore Beatle fans. I started hanging around with them and began to hear stuff like the Decca audition tape, which I didn't enjoy too much, but then the BBC recordings also started to surface, and those are some of my favorite things that The Beatles ever did. I heard The Beatles' version of "Soldier of Love" from that. After I recorded it I wasn't sure if I got the lyric right. I contacted the publisher, Lowery Music, down in Atlanta and asked them to send me the sheet music or a demo. For the demo they sent me Arthur Alexander's original record of the song. When I heard that, I went, "Sh*t!" I wouldn't even have done it if I'd known how good this was. His version is crazy good.

"Not for Me"

That's got a Motown feel with the four to the bar on the snare drum. That's just strictly a Motown tribute as far as the rhythm of it goes. As I was growing up, I used to have a lot of people who would tell me that I couldn't do the things I said I wanted to do. You'd run into a lot of people who'd say, "Well, this is what you should do, and this is what you should think." So that song is like a raised middle finger to them.

"Brand New Lover"

Lou Ann Barton did a cover of that one. We recorded it twice for my first album. We did it once when I was still producing the record and played it a little slower with this really brief synthesizer flourish at the beginning. The label made me do it again and play it faster. Good times...

Crenshaw at the Record Plant recording studio, New York, January 27, 1982. He was there to record his debut album, *Marshall Crenshaw*.

GARY GERSHOFF/GETTY IMAGES

Crenshaw onstage during a WRIF's Concert on the Plaza (Hart Plaza) circa August, 1982, in Detroit, Michigan.

ROSS MARINO/GETTY IMAGES

went forward full force and we worked. We would rehearse week in and week out even though once we got the initial body of work together, there weren't too many new songs added during the two or three years we played together. But we would just play to keep in shape, and I was always fine tuning stuff with them. We were kind of high on life, and we worked at it. And then right away people reacted strongly to what we were doing, and we drew energy from that.

GM: *How closely does the first album match your vision?*
MC: Well, now my view of it is different than it was when I was in that moment and I was a kid. I still get that it is definitive of that moment. It's very cool. I think the remastering on this new 40th anniversary edition helps me appreciate the record a lot more because we didn't dump out all the low end. When it was mastered the first time, enough of the low end got dumped out; my voice needs that support from the instruments, and now it's there because of the way the record's mastered now and it just makes more sense to me this way. I think our bass player, Chris Donato, is going to like the record more now because he gets a better break on the whole thing than he got the first time around, and you can hear how good he was. I'm really at peace with the record completely. But when I went in and did my second album, which was shortly after I did the first one, to me it was like a corrective exercise; this time I'm not going to do all the things that I did last time that I wish I hadn't done. But that sounds like I'm knocking my first album, and I don't feel that way at all about it now.

GM: *Your songwriting has always been informed by a wonderful economy. Where did you glean that thinking?*
MC: Right around the time that I was doing this stuff, there were other people my age or born right around the same year as me who were making records themselves that were channeling '50s and '60s Top 40 radio like I was just because they treasured it. There were The Ramones, whose songs were even shorter than mine, Chrissie Hynde and Blondie, all those artists who came around right at that moment. We all just really revered that kind of song structure and those kind of records. So we just wanted to honor this stuff, that's really what it was. I think as to why all the songs on my album are around 3:20 tops. I think the longest one might be three minutes and change. That stuff was just in my head and a lot of other people's heads, too.

GM: *What songs from the first album still hold up for you?*
MC: I still play "Someday, Someway." It's a personal favorite. That one was a real breakthrough for me. I wanted to get into this kind of hypnotic, repetitive mantra-like song structure with that. That's what "Someday, Someway" is like and "Mary Anne," too, they're trance-inducing songs. "Someday, Someway" has this groove that I tried to copy from "Party Doll" by Buddy Knox and a "Lotta Lovin'" by Gene Vincent; records that I loved when I was three or four years old. During this period of songwriting, I was drawing inspiration from songs that would put me in touch with childhood memories 'cause I really loved rock and roll when I was a kid.

GM: *"Mary Anne" is one of the most popular songs among your fans.*
MC: I was trying to write a riff song. You can hear how "Mary Anne" kind of resembles the riff from "Be My Lover" from Alice Cooper, or "Sweet Jane" by The Velvet Underground; I just kind of changed the four chord to a minor seventh.

GM: *Was there a real Mary Anne?*
MC: No. What I was thinking about when I wrote that song was a friend of mine had an ex-girlfriend marry a close friend of his, and he was slightly depressed. During the verses I was just writing a song to comfort somebody saying, "don't blame yourself," etc. I'd already had the idea to write a song called "Mary Anne." Til this day I always get people in the audience demanding that I play that song. I can never finish a gig without playing it.

GM: *What are your memories of shooting the album cover?*
MC: I was always happy with the album cover. I give total credit for the cover to Gary Green and Christina De Lancie, who was his partner at that time. He arranged a photo session. It was all his idea. We went over to a friend of his apartment, a guy named Abby, and he had this collection of fiesta ware, and he had this funny old dining room table from the '50s or whatever it was. All the stuff that Gary asked me to do was based on his impressions of me at the time. So that was it. He just said, "Why don't we do the shoot over at my friend's place?" I really trusted Gary because we've worked together on the Shake record single sleeve, and I just liked him. I liked his sensibility as an artist and Christina as well; they were a really great team. He's the one who put the whole thing together, the photo shoot and all of that.

GM: *Tell us about the bonus material on the 40th anniversary release.*
MC: I would just say that if you love my first album, that you can go deeper into it with the stuff that's on the reissue; you get a real sense of what I was really thinking and feeling and doing. There's one side on the bonus track EP that's all of my home recordings that really started the whole thing, and those things have a lot of soul of their own. They really have a thing to them. I still love those recordings. It's just me and Robert. Like I said before, he worked at a rehearsal studio and we would just go in and cut stuff on my four-track, and we were just both so excited. We really knew that we were onto something and you can just hear the way we play the stuff, that spirit that's in it. We just really love what we're doing. We're brothers, and hearing that stuff now, it takes me back to that moment in my life.

GM: *One of the bonus tracks is a cover of "Look At What I Almost Missed."*
MC: That's a hit record from the '60s by The Parliaments, George Clinton's band. First, they were the Parliaments, and they had a big national hit called "I Wanna Testify" and then they had follow-up records that were just R&B hits but got on Top 40 radio in Detroit, and that was just one of them. I thought, *Well, let's play that one.* They had a bunch of other ones, too, and they were all wonderful records, from that time period. We just wanted to get inside of this music that we love that captured our imagination and inspired us as kids. It just felt good to play it and do something with it. If you look at any Top 40 station playlist from back then, you see how eclectic it is, and how diverse it is and that was something that was really important to me. That's how my taste always has been.

GM: *Another bonus track, "You're My Favorite Waste of Time," has found a life of its own.*
MC: I like the song a lot. It's one of those early songs that is very concise. There's not a second wasted in that song. It just hammers at you. I did it all myself, on my Teac 4-track. I started off filling three tracks and then piling it all down to track four and then doing it again. It was old-fashioned overdubbing. That song got recorded by Freedy Johnston. Bette Midler did it. A guy in England had a big hit with it. There was a Taiwanese language cover version of it, a Swedish cover version of it. It's been a very successful song for me.

GM: *How did the ecstatic response to your debut impact on mood/atmosphere when cutting the follow-up album?*
MC: It's complicated because yes, there was this momentum and all that, but there was also a feeling that we wanted to get a record out real fast so we could stay on the road and keep going. I felt rushed doing *Field Day,* but I was ready to take it on; I was ready to take up the challenge to do a second album. I had a couple songs left over from my first album. I kept "Whenever You're on My Mind" sort of in my back pocket for the future, and I had "For Her Love" that was unrecorded and laying around as a spare part. But the rest I wrote for the album. We did this one called "What Time Is It?" which was co-written by Richard Gottehrer, who produced my first album. I did that just to be friendly and say, "It was nice working with you the first time, don't take it badly that we're not working with you again." Anyhow, it was very well engineered from a management standpoint; the whole thing of we're gonna do this record now and it's only 11 months after the first one. That wasn't very wise. But that was the plan that other people came up with, and I went along with it. The result of it was this record that I love. I did have freedom of choice with the producer. I was the one who brought Steve Lillywhite into the whole thing. People in Burbank at Warner Bros. never heard of him. My A&R person at Warner Bros. in New York was really savvy and a really brilliant gal ... Karin Berg. She knew who Steve Lillywhite was. It was kind of a chaotic scene, but out of all this chaos was a record that's a keeper.

GM: *Lastly, with your debut album, there were the Buddy Holly comparisons, but I'm curious, were there any real weird comparisons that some people made which surprised you?*
MC: You know, not that I don't like this artist. I'm a huge fan, but I thought it was very oddball when I got compared to Elvis Costello once or twice and I thought, *OK, I wear glasses, I'm playing a Fender guitar.* Yeah, that's about as far as it went, as far as I could tell. But what people do is they just kind of filter everything through their own range of knowledge or whatever they compare it. They might be tempted to compare something to a thing that they already think they understand. But if there's anything there that they don't understand, then they can't recognize it, (laughs) so they miss a lot.

MARSHALL CRENSHAW SELECTED DISCOGRAPHY

LPs

WARNER BROS.

- 25319 Downtown 1985 $12
- 23873 Field Day 1983 $12
- 25908 Good Evening 1989 $12
- BSK3673 Marshall Crenshaw 1982 $12
- 25583 Mary Jean & 9 Others 1987 $12

Current market value for records in Near Mint condition

THE VETERAN AMERICAN PROG BAND **KANSAS** CELEBRATE GOLDEN ANNIVERSARY WITH CAREER-RETROSPECTIVE CD SET.

BY HOWARD WHITMAN

THE POINT OF THE 50-YEAR RETURN

KEVIN WINTER/GETTY IMAGES

"Kansas is a band." That's been the motto of the legendary American progressive rock band since the formation of the classic lineup in 1973. Known for their unique sound that mixed violin and Southern rock-style boogie with the influences of English progressive rock bands such as complex time changes and chord progressions, Kansas have experienced the ups and downs of the music business throughout their 50-year history.

Kansas perform at the *Supernatural* panel during Comic-Con International 2017 at San Diego Convention Center.

The band experienced a resurgence in recent years. Following the retirement in 2014 of original lead singer Steve Walsh, Kansas restaffed with lead vocalist Ronnie Platt, as well as keyboardist-vocalist Tom Brislin (who became a member in 2018). They join longtime members Billy Greer (bass, vocals) and David Ragsdale (violin, guitar), along with founding members Phil Ehart (drums) and Richard Williams (lead guitar) in the current six-piece lineup.

Kansas emerged from a 16-year hiatus of recording new material in 2016 with *The Prelude Implicit*, followed by *The Absence of Presence* in 2020. (The lineup for both albums included guitarist, producer and songwriter Zak Rizvi, who left Kansas in 2021.)

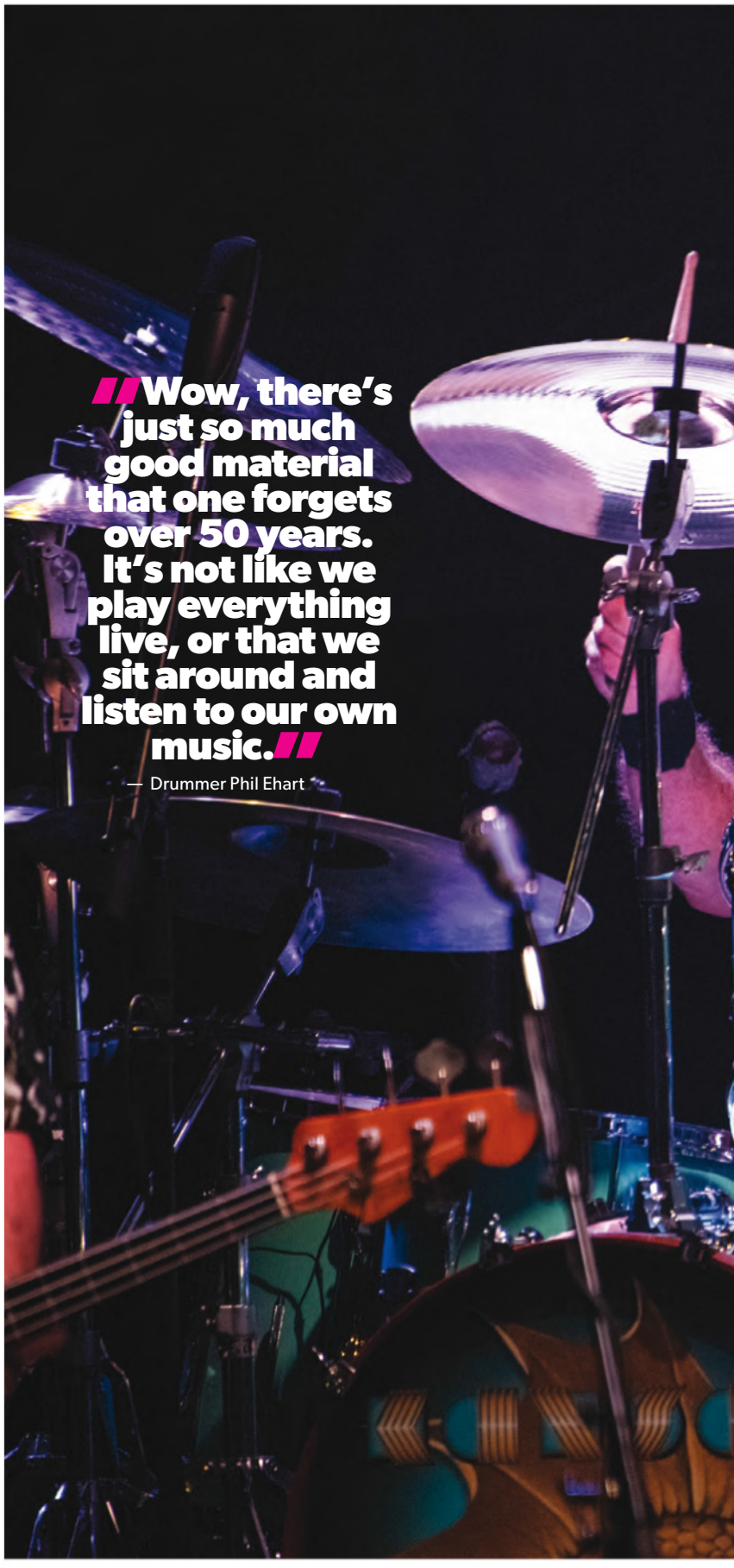
As part of the celebration of the band's golden anniversary, their record label InsideOut has released a three-CD retrospective set, *Another Fork in the Road*, that features hits and deep tracks from throughout Kansas' recording career along with a new version of the first song from the group's eponymous debut album in 1974, "Can I Tell You."

Goldmine recently had the opportunity to chat with Ehart, who had been temporarily sidelined from the band's full touring schedule, about the new CD set, the history of Kansas (the band, not the state) and where the group go from here.

GOLDMINE: *I hear you had to sit out a few shows recently. How've you been feeling?*
PHIL EHART: Well, I'm still nursing it. I sprained my left elbow, and I'm just having to be patient and let it heal. And I'm not a very patient person, probably like most men. The doctor tells you to take it easy. And the first thing you do is go out and play 2-1/2 hours' worth of drums. But I am being careful, and I really appreciate you asking. Thank you very much. I'm OK.

GM: *I know you've been missed at the shows, but it's good to hear you're on the mend. Drumming is the most physical job, right?*
PE: Yeah. I was hoping that would change eventually, but it never did. It is not getting easier to drum — especially a Kansas show. There's a lot of stuff going on!

GM: *I've been listening to the amazing new three-CD set from Kansas,* Another Fork in the Road. *What prompted the band to put this together?*
PE: Well, to begin with, we didn't put it together. The record company contacted me — Thomas Waber at InsideOut called me with the idea. He said, "We're going to go license the songs from the labels," from so many different labels that have these songs. My concern was, "How would you get all of them?"— these songs from Sony and other labels. And they paid for it. They went out and got the licensing agreements. Rich [Williams] and I said, "Look, you guys choose the songs. We're inside of this too much. You guys are fans. You pick out the songs you like, and if there's something in there that Rich and I don't like, we'll [reserve that right], but we only changed one song. They did a great job of picking out everything, getting it all licensed, getting the cover made. They did everything, and we're just blown away. I'm not familiar with anybody that's ever had this done. I know there have been compilations, but to have them do that much mining of material and then do all the artwork and then do all the interviews and stuff that they did for the liner notes —



SCOTT DUDELSON/GETTY IMAGES

Drummer Phil Ehart, founding member of classic rock band Kansas, performing at Bank of America Performing Arts Center on September 15, 2022, in Thousand Oaks, California.

Steve Walsh (left) and Kerry Livgren performing with Kansas in June 1978.

MICHAEL PUTLAND/GETTY IMAGES

we're just blown away. Rich and I would occasionally go, "Yeah, that looks good. ... Well, no, that doesn't look good." That was our involvement. We're very happy with it.

GM: *It's a beautiful set. I was curious, what was the one song you had a problem with?*
PE: I can't tell you. (laughs) It was just something that actually wasn't recorded very well. It was a good song, but no one's going to miss it. It was just a kind of faulty recording. We said, "That doesn't really help," and so it went away. Nobody had a problem with it.

GM: *I noticed that the albums from the MCA years,* Power *and* In the Spirit of Things*, are not represented on the U.S. version of the new set. Was there some kind of licensing problem with these tracks?*
PE: That's exactly what it was. The guys at InsideOut said, "We're having a problem." I told them, "Don't worry about it." But I think [those albums are represented] on the European version. They didn't want to license it for that particular location, but that's fine.

GM: *Otherwise, it's so comprehensive, with the stuff from all of the other albums, such as* Always Never the Same *and* Drastic Measures.
PE: Yeah, that's got some cool Kansas music on it, but it's always left off. We got it on there. We're real happy with it and we love the cover — it turned out real cool.

GM: *I was wondering about the cover. It has two ladies in a record store, and it's definitely a callback to the cover of the* Two for the Show *live album with the cleaning women, but it's not the same women, right?*
PE: That's a good question. But no, that was shot in Germany, so I'm imagining that those are German models. We thought that turned out real cool, too. It's pretty darn close, you know.

GM: *It's really fun! I also noticed that the set goes in reverse chronological order. It starts with the most recent material from* The Absence of Presence *and* The Prelude Implicit*, and then it goes backwards in time. Was that also a record company idea?*
PE: Yeah, we left that up to them; we just told them, "Look, you guys do stuff until we see something we don't like." But they did that for some reason. I'm not sure why, but they had a reason they wanted to do it that way and that's fine. It's a great selection of material. To just sit down as a band member like myself and listen to that? Wow, there's just so much good material that one forgets over 50 years. It's not like we play everything live, or that we sit around and listen to our own music. You kind of forget — "Wow,

I forgot how cool that song is. That song was really great, [but] that one was kind of a turd." When it's all lumped together like that, it's a lot more fun to listen to. How many great songs were in there, you know?

GM: *Absolutely! It's quite a catalog. I like the fact that the new set is not really a greatest hits collection in the classic sense. For example, it doesn't include the original "Dust in the Wind" — instead, it has the orchestral version from* Always Never the Same.
PE: Yes, and we like that. The last thing our fans needed was one more, same version of "Dust in the Wind." And that was their reasoning. I said, "That's fine. You guys are picking the songs. You picked [that version of] 'Dust in the Wind'? Let's go with it." It really represents the 50 years of the band, instead of just the hit years — the *Leftoverture* years or the years that were more popular than others. It covers everything. They did a great job.

GM: *The first disc of the set kicks off with a new version of "Can I Tell You." How did that come about?*
PE: You can blame me and Rich for that, because "Can I Tell You," unbeknownst to a lot of people, is the song that got us signed to Don Kirshner. It was on a demo, and he got that and he said, "I love this thing. I love the violin. I love this. This is the reason I'm signing you guys." And so, Rich and I thought it might be cool to have the current band, today's band, do a recording of the song that got us our recording deal. It's kind of, "So here's the song that started us from the beginning, all the way through to today's band playing the song." And so we did it ourselves and sent it in to InsideOut and they loved it. They said, "Yeah, this is great!" So we have to do the song live now like that. The fans like it, and it's a song we haven't really played in quite a while. We thought it would be a unique way to start the album, and [the label] thought it was a great idea, too.

GM: *How do you feel about how it turned out?*
PE: Great! Tom Brislin, our keyboard player, was responsible for putting the song together, making the track and everything. And then Chad Singer, our front-of-house guy, did all the mixing, making it sound great and putting it all together. We're very happy with it.

GM: *There have been a lot of recent deluxe reissues from bands like The Beatles and The Beach Boys with a ton of bonus tracks and rehearsal tapes. Is there any of that kind of material in the vault for Kansas? Could possibly we see deluxe reissue versions of* Leftoverture *or* Point of Know Return *at some point?*
PE: No. That wasn't even popular when we were recording those albums — "Let's do a bunch of bonus tracks, and let's take some outtakes. And hey, Don Kirshner's paying for this." We were going in there thinking, "We've got this much time to record. Get it all done and get out," and that was pretty much that. When you're The Beatles, you can spend a lot of time in the studio because you can afford it — but not us. What people hear is pretty much what we were doing. There are no bonus tracks or anything like that.

GM: *Understood. And did The Beatles and those bands really expect those tapes to be released someday?*
PE: Yeah. It's always cool to hear, but it's not anything that we

KANSAS
ANOTHER FORK IN THE ROAD: 50 YEARS OF KANSAS
InsideOut (3-CDs)
★★★½

At this point, there are three Kansas songs virtually everyone knows. "Carry On Wayward Son," "Point of Know Return" and "Dust in the Wind" are not only staples of classic rock radio, but they've also been heard in movies, TV shows, commercials and anywhere else fine music can be overplayed.

But fans of the long-running American progressive rock band will know that Kansas have a far deeper bench. Since the formation of their classic lineup (Phil Ehart, Dave Hope, Kerry Livgren, Steve Walsh, Robby Steinhardt and Rich Williams) in 1973, Kansas have recorded 16 studio albums.

The band's evolution is well-documented on *Another Fork in the Road: 50 Years of Kansas*, a three-CD set released in late 2022 that covers the band's 50-year career about as well as any collection could.

Another Fork in the Road kicks off with a 2022 recording of "Can I Tell You"— which was the first track from the first Kansas studio album in 1974. It's well-played and well-sung by the current lineup but doesn't bring anything new to the arrangement. I did think about how much Steinhardt's voice is missed in this version — his harmonies were as vital to the band's sound as his violin playing.

The set next presents songs in reverse chronological order, starting with *The Absence of Presence* (2020) and *The Prelude Implicit* (2016). Both feature vocalist Ronnie Platt, who replaced Walsh in 2014. I would've included my favorite song from *Prelude*, "Visibility Zero," instead of "Summer." But so it goes; every Kansas fan will have their own picks.

Always Never the Same, the 1998 album that featured the band augmented by an orchestra playing a mix of new originals, Kansas classics and covers, is represented by remakes of "Dust in the Wind" and "The Wall." The original versions of those songs aren't included, a reminder that this isn't a greatest hits collection.

The set covers the band's commercial heights on the albums by their classic lineup, including their two biggest-selling albums, *Point of Know Return* (1977) and *Leftoverture* (1976). Notably, "Carry On Wayward Son" is represented here by a live version from *Two for the Show* (1978).

The only notable omissions in this otherwise thorough collection are the two albums Kansas recorded for MCA Records, *Power* (1986) and *In the Spirit of Things* (1988). These albums weren't represented due to licensing issues.

Another Fork in the Road won't replace your full Kansas collection, and it's not intended to. As a celebration of the depth and breadth of the band's music, it's hard to top. A well-done booklet with an excellent essay by Jeff Wagner certainly adds value to the package. We may have our own ideas about what should and shouldn't have been included here. But this set is a great reminder of how magnificent Kansas have been throughout their history.

— Howard Whitman

NEAL PRESTON *Photography*

Acclaimed photographer **Neal Preston** took this photo of the band **Kansas** walking down a deserted country road during the mid-1970s. (L-R): Steve Walsh, Rob Steinhardt, Rich Williams, Kerry Livgren, Dave Hope and Phil Ehart.

To view more never-before-seen photography like this, visit Neal Preston's **Outtake Gallery** at **outtakegallery.com**.

Original members Robby Steinhardt (left) and Richard Williams.

DAVID CARSTENS

ever spent any time doing or curating. It was just, we went in, we were well-rehearsed, we set up our gear, got the tones, "Is everybody ready to go? Yeah? Go!" And we recorded and that's what we did.

GM: *What you made is what came out and that's it, correct?*
PE: Yes, and we're very proud of it.

GM: *As you should be. The essay in the booklet for the new set mentions that we can expect another studio project from Kansas in the future, with Tom Brislin apparently playing a pivotal role in the writing and production of the new material. What can you tell us about that?*
PE: That's always a possibility for Kansas. Since the band started, new material has always been important to us. To be creative is important. InsideOut is there to release anything that we want to do in that regard. So yes, once we get through the 50th anniversary touring stuff, we'll probably look at recording another new album. But the material has to be written, and that's something that's always an undertaking.

GM: *Fantastic! I loved* The Absence of Presence*; it was so strong. You guys are really on a roll after a long time with no new studio material from Kansas.*
PE: It was 16 years!

GM: *Wow. Do you think the new blood with (lead singer) Ronnie Platt and other people coming in prompted the development of this new material?*
PE: Yeah. Zak Rizvi was a member for both of the recent studio albums. He had a lot to do with the writing as well as Tom and Ronnie, and all of us were putting in stuff, but those were the main guys. It's just having the time to write and arrange, and then to rehearse. What that does is it takes us off the road. And often, that's not really what we need at that particular time. We need to be touring and out there and working, and then come in and set up a certain time [to record]. "OK, January and February we're not going to be on the road, so we're going to do a new record."

GM: *So we will get a new album at some point, but you don't have any immediate plans for it?*
PE: We're going to be out doing the 50th anniversary tour; we've got about 50 shows locked up with that already and there will be more to come. But, yeah, there's always the possibility of new stuff, and that's what keeps it from being boring, just another gig — playing live as well as creating new music.

GM: *In recent years you've done some tours where you played full albums, start to finish. You did 40th anniversary tours for* Left-overture *in 2017 and then* Point of Know Return *in 2019 and 2020. Is there a chance of you doing that kind of tour for* Monolith *or* Audio-Visions*?*
PE: We're not thinking about that much right now. We're concentrating on our 50th anniversary. But I never say never with Kansas, because you just never know. "Hey, let's do all of *Monolith*!" Yeah, OK, and we'll do it. But it's not anything that we've made any plans for yet.

GM: *There's great stuff on* Monolith.
PE: "A Glimpse of Home." What a song. Yeah, I think that we might do that for the 50th anniversary!

GM: *The essay for the new album quotes Rich as saying, "We don't know where the end is. We don't talk about the end." Do you see an end in sight for Kansas, or is it just something that's just going to go on and on, perhaps with different members?*
PE: Well, obviously the band is going to end someday. It's just not anything that we're thinking about right now. It's a great band. We're all loving what we're doing — getting out there and playing and making records and celebrating anniversaries — it's great. It's not like we're not playing and nobody ever comes to see us, and we don't make any albums, and everybody's dying. It's a very good time for us. But there will come a day when we look at each other and say, "What do you think? Yeah, let's call it, then." It's inevitable, but we'll hang in there as long as we can. We don't feel like we're overstaying our welcome. If nobody was coming to see us, it would be a pretty good indication that we should probably hang it up. But our business is very, very good and our records, as well as the streaming and all the stuff going on with [the] *Supernatural* [TV series] — it's something that's very vibrant. We just don't have any reason to hang it up at this particular time, or even in the foreseeable future. But we'll see. I'll call and let you know.

GM: *That won't be anytime soon, right?*
PE: Don't sit by the phone.

GM: *I won't! Kansas comes up as one of the bands that people talk about as one that should be in the Rock and Roll Hall of Fame. What are your feelings about getting in? Is it important to your band?*
PE: That's a good question. I think it

has to do with whom you speak to in the band because to some of the guys it's very important. If you're asking me? No, it's not that important. If it happens, I would be very honored. If it doesn't happen, I'll be very honored. My life isn't going to change because of that. We're in very good company right now because there are so many great bands that *aren't* in the Rock and Roll Hall of Fame. It's a unique organization. They have a lot of musicians in there for which you might say, "Are they deserving?" while others that have been inducted certainly are deserving. But that's the way it's going to be. It doesn't really affect me, so whoever's in there — great, congratulations. If you're not in there, you know you might be someday. It just doesn't affect my life in any way, shape or form. Whatever goes on there, there are a lot of people that get really worked up about who is inducted and whether they should be in there. I just don't care. I've got other stuff on my plate that's a lot more important.

GM: *But when you do get inducted — and I think you will — you'll show up, right, Phil?*
PE: If they invite me, yeah. I think it'd be fun. I just don't take it that seriously. We get along fine with all the members of the band, previous and current. It would be good to see everybody, so it would probably be good just to do that. But I don't think I'm going to have to worry about it. I don't think Kansas will ever be a band that goes into the Hall of Fame, so it's just not something I give much thought to.

GM: *Going back to the idea of new studio work, I was wondering — [founding Kansas guitarist-keyboardist-songwriter] Kerry Livgren has popped in over the years, contributing a song or two to your albums — and in the case of* Somewhere to Elsewhere, *he was, of course, very involved, writing and playing on all of its songs. Is there any chance that he might be involved in your future work?*
PE: Maybe. I have no idea. He lives his life and has his musical stuff that he does. We talk. We're in touch every once in a while, but there's nothing that we need any new songs for right now, because we're not in the mode of making a new album. But Kerry has always been welcome to submit a song if he'd like to. And I've said that to his face, "Kerry, if you've got something, that's fine. We'd love to hear it." He knows that. But he's got other stuff going on.

GM: *What are your feelings on the legacy of Kansas — on what the band has contributed to music and accomplished in this amazing career?*
PE: That's a really good question. I don't think I've ever given it much thought. I know a lot of people like our music; I've seen it. I think it's been very qualitative. We try to keep everything — from the artwork to the recordings to the live show — high quality. The band always tries to do stuff that we like, and that's kind of where we set the tone of everything. "Does everybody like this song? OK, let's do this song," instead of any one person pushing a certain agenda or a certain style of music, or a certain time period. We're a band, that's what it says on the first album: "Kansas is a band." That's how we work, and that's how we look at things. And that's how we'll always think right up to the end — that we're a band, we survived as a band, and we flourished as a band. Our music speaks for itself. And we go on from there. That's all I got.

KANSAS SELECTED DISCOGRAPHY

LPs

CBS ASSOCIATED
- QZ 38733 Drastic Measures 1983 $25.00
- QZ 39283 The Best of Kansas 1984 $25.00

FROBEN PRODUCTION
- RKRS 9 The Robert Klein Radio Show (December 21, 1980) (also features the Elektriks) $25.00

GK PRODUCTIONS
- ANOTR 181 Supergroups Present A Night On The Road 1981 $150.00

KIRSHNER
- AS 555 Two for the Show (Sampler) 1978 $50.00 (Promo-only single disc of selections from 35660)
- FZ 36008 Monolith 1979 $25.00
- FZ 36588 Audio-Visions 1980 $25.00
- FZ 38002 Vinyl Confessions 1982 $25.00
- HZ 44224 Leftoverture 1982 $100.00 (Half-speed mastered edition)
- HZ 44929 Point of Know Return 1982 $100.00 (Half-speed mastered edition)
- HZ 46008 Monolith 1982 $60.00 (Half-speed mastered edition)
- HZ 48002 Vinyl Confessions 1982 $175.00 (Half-speed mastered edition)
- JZ 34224 Leftoverture 1976 $25.00
- JZ 34929 Point of Know Return 1977 $25.00
- KZ 32817 Kansas 1974 $25.00
- PZ 32817 Kansas 1970s $25.00 (Reissue)
- PZ 33385 Song for America 1980s $25.00 (With bar code on cover)
- PZ 33385 Song for America 1975 $25.00 (Without bar code on cover)
- PZ 33806 Masque 1980s $25.00 (With bar code on cover)
- PZ 33806 Masque 1975 $25.00 (Without bar code on cover)
- PZ 34224 Leftoverture 1980s $25.00 (Budget-line reissue)
- PZ 36008 Monolith 1980s $25.00 (Budget-line reissue)
- PZ 36588 Audio-Visions 1980s $25.00 (Budget-line reissue)
- PZ 38002 Vinyl Confessions 1980s $25.00 (Budget-line reissue)
- PZ2 35660 Two for the Show 1978 $18.00

NATIONAL GUARD
- #313-316 Cosmic Connections 1977 $75.00 (Double LP also features Peter Gabriel, Rita Coolidge, New Riders of the Purple Sage)

NBC
- The Kansas Concert 1980 $200.00

RKO RADIO NETWORKS
- CL 383 Kansas Captured Live 1983 $200.00

THE SOURCE
- NBC 81-9 The Kansas Special 1981 $150.00

WESTWOOD ONE
- IC-82-25-Y In Concert (1982) $200.00

Current market value for records in Near Mint condition

GUITARIST **MICK BOX** REFLECTS ON URIAH HEEP'S NEW STUDIO ALBUM *CHAOS & COLOUR*.

BY JOE MATERA

top of the heep

On January 27, 2023, British hard rock legends and progenitors Uriah Heep released their 25th studio album, *Chaos & Colour*. Recorded in London during the summer of 2021 as restrictions were laxed behind the backdrop of the pandemic, the album sees the band firing on all cylinders, with the album oozing with some of the Heep's finest work to date. The band are also undertaking their originally planned 50th anniversary tour that was sidelined in 2020 due to the pandemic.

PHOTO BY FRANK HOENSCH/REDFERNS

Mick Box of Uriah Heep performs live onstage during the concert Music & Stories at the Tempodrom on January 21, 2020, in Berlin, Germany.

Heep fans will be happy to also hear that *Chaos & Colour* will be issued on black and colored vinyl configurations, as well as a standard CD Digipak, and a deluxe CD packaged in a hardcover book with Uriah Heep's *Chaos & Colour* signature patch and in digital formats.

Goldmine magazine recently caught up with the guitarist Mick Box to discuss the new album, touring and 50 years of the Heep.

GOLDMINE: *Congratulations on the new album* Chaos & Colour. *Listening to the album, it sounds like the band are firing on all five cylinders.*
MICK BOX: It's an album that I think is an extension of our last and previous album, *Living the Dream* (2018). I think it's another step up for us. If anything good came out of COVID, it is the fact that the rest of the band members had the time to join in the writing as well. (Bassist) Dave Rimmer brought along a song called 'Save Me Tonight,' which he wrote with Jeff Scott Soto from Sons of Apollo. And our drummer Russell Gilbrook wrote with a guitar-playing friend of his called Simon Pinto, while me and (keyboardist) Phil Lanzon wrote the main bulk of it as we normally do. So, yeah, it was good in that regard. But the rest of COVID wasn't really that good.

GM: *Considering the album was made while the pandemic was ongoing, it's a very positive and uplifting sounding album?*
MB: I think that's the only way you could be afterwards. You certainly don't want to go into anymore depression, do you? Or negative thoughts. And to be honest that's always been the mantra of Uriah Heep, to have positive lyrics and a positive outlook on life, and I think that's one of the reasons why we're still here.

GM: *Before the pandemic hit, Uriah Heep had planned a 50th anniversary tour; obviously, now, this tour will the 53rd anniversary tour!*
MB: Yeah, it is. We resumed the tour recently, and it's been ongoing and very successful so far. And the shows themselves have been fantastic.

GM: *How are you finding touring in a post-COVID world?*
MB: It's tough, to be honest. Prices are escalating everywhere, flights are being canceled with two-second notice, so it's quite volatile out there. The actual shows themselves are great, but getting there and getting back is bit of a tough one. But we're the sort of band that are road warriors if you like, and we just get out there and do it and take what we can.

GM: *During the 1970s, Uriah Heep gave help to many bands when it came to support acts. Prior to those bands later becoming headliners themselves, bands such as KISS and Foreigner were once playing support to Uriah Heep on early American tours.*
MB: Yeah, we had support bands such as Foreigner and ZZ Top and loads of others, we even had Earth, Wind & Fire, would you believe. In fact, on one of the American bills we had, it was Uriah Heep, Earth Wind, & Fire and ZZ Top! You see, back in those days it was only good and bad music, there weren't any pigeonholes where it was like, you're in that rock field, or you're in that blues field or you're in that metal field or whatever. There wasn't that kind of pigeonholing in music. It was either good or bad, which I thought was a much healthier situation.

Uriah Heep performing on one of their two nights at the Hammersmith Odeon, London, December 13-14, 1975, as part of the *Return to Fantasy* tour. (L-R) Mick Box, David Byron (1947-1985), Ken Hensley (1945-2020) and John Wetton (1949-2017).

MICHAEL PUTLAND/GETTY IMAGES

URN TO
TASY

GM: *At the age you're now, and having spent so many years on the road, what keeps you still going?*
MB: The first thing would be passion, as we still have a passion and love for what we do. And that helps you override all the obstacles that may get in your way. You also have to take care of yourself, too, and look after your health, get the right amount of sleep, etc., and not too heavy on that partying. (laughs) Only do it when there's a day off coming up. You channel all your energy on a daily basis into the show each night, and for us, we do a three-hour show now, so it's quite an extensive show. It's only for the 50th anniversary tour, to celebrate the anniversary, so it's not a normal Heep show. We have several things, too, where we've upped our game on this anniversary tour. For instance, when you walk into the foyer of a venue, we have like a Uriah Heep Museum set up, full of artifacts, even old contracts we used to sign back in the '70s for live work and things like that. Lots of memorabilia so people can browse.

GM: *Do you think Uriah Heep will eventually get into the Rock and Roll Hall of Fame at some point?*
MB: People have been making rumbles about it, and I think our fans are trying to get a petition together for it to get the right numbers to warrant being there. But I think over the years, and maybe we deserve a place, but they have selection committee that choose what bands go in and what bands don't. And there's nothing we can do about that really. All I know is that we've been going for over 52 years now, have 25 albums, sold over 40 million albums, and have toured in 62 countries, so there is some merit for us to be there. Whether or not we get chosen is neither here nor there. And if it doesn't happen, as usual, life goes on.

GM: *How would you like to be remembered?*
MB: I don't know, as that's a tough one. As a good guitarist and a good human being would be enough. I treat others how I want to be treated myself, and I'm very grounded in what I do. I'm one of these people who can go onstage and produce an ego to perform, but then I can leave it onstage and come back and be Joe Schmo again. They're the elements really, and the fact that you brought so much joy to people's lives and inspired people. The most rewarding thing for me is when people come up to me after the show and say, 'Look, I saw you play at such and such place and you blew me away and it was fantastic and you made me want to be in music, and I now play in a band, and I just want to thank you for it.' And that's the most rewarding thing, inspiring people to bring music into their lives, because to be honest, music is life and life is music.

GM: *Finally, I know at one point you had started to write a book with plans for it to be your autobiography. What is the status of that at the moment?*
MB: I did start writing one but got fed up writing about myself seriously. I wrote a few hundred pages, so we'll see if it will ever see fruition. I don't know. Maybe I have to give it to another writer to get another viewpoint. It may happen and it may not. The thing is, I certainly wouldn't write about anything other than the fun things that have happened in the band because we pack probably in two weeks what a lot of people don't pack in their lifetime, you know, with the fun and joy of what we do.

URIAH HEEP SELECTED DISCOGRAPHY

LPs

CHRYSALIS
- CHR1204 Fallen Angel 1978 $12

COLUMBIA
- BFC40132 Equator 1985 $10

MERCURY
- SRM-1-4057 Abominog 1982 $10
- SRM-1-630 Demons and Wizards 1972 $18
- 812313-1 Head First 1983 $10
- SRM-1-614 Look at Yourself 1971 $12
- SR-61319 Salisbury 1970 $15
- SRM-1-1070 The Best of Uriah Heep 1976 $10
- 822476-1 The Best of Uriah Heep 1986 $10

— Reissue of Mercury 1070
- SRM-1-652 The Magician's Birthday 1972 $18
- SR-61294 Uriah Heep 1970 $18
- SRM-2-7503 Uriah Heep Live 1973 $25

WARNER BROS.
- BS3013 Firefly 1977 $12
- BS2949 High and Mighty 1976 $12
- BSK3145 Innocent Victim 1978 $12
- BS2869 Return to Fantasy 1975 $12
- BS2724 Sweet Freedom 1973 $12
- W2800 Wonderworld 1974 $12

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BY GILLIAN G. GAAR

THE MAKING OF HEADQUARTERS

The Monkees were mad as hell — and they weren't going to take it anymore.

Well, at least two of them were mad. Michael Nesmith and Peter Tork chafed the most about having to "play" a rock band on *The Monkees* television show without being allowed to "be" a band in the studio. They'd had minimal input into their first two albums (the chart-topping *The Monkees* and *More of The Monkees*), and now they wanted that to change. Their fellow Monkees, Micky Dolenz and Davy Jones, weren't as bothered about the setup, but agreed to go along with Nesmith and Tork for the sake of group unity.

Things came to a head in late January 1967, when the group confronted their music supervisor, Don Kirshner, in a meeting that left a hole in the wall of Kirshner's bungalow at the Beverly Hills Hotel. But the fracas resulted in the band members finally being able take over the reins when they recorded their next album, *Headquarters*, writing just over half of the material, and playing most of the instruments. The recently released *Headquarters: Super Deluxe Edition* (available from the band's website, monkees.com) takes a deep dive into the making of the album, offering much previously unreleased material that reveals new insights into the sessions where The Monkees made their case for musical independence. And along with the bonus material, the *Headquarters* album itself has been remixed, presented for the first time in its original recorded pitch.

MICHAEL OCHS ARCHIVES/GETTY IMAGES

The Monkees during the photo shoot for the *Headquarters* album.

The Monkees TV series was created by Bob Rafelson and Bert Schneider, who'd met while working at Screen Gems, a television-film production company. Rafelson had long had an idea for a TV series about a music group, inspired by his own experiences playing with bands in Mexico in the 1950s. He'd pitched it to Universal Pictures' TV division in the early 1960s, but there was no interest in the project at the time. Now, joining forces with Schneider, the two left Screen Gems and formed their own company, Raybert Productions. Due to the success of The Beatles and their feature film *A Hard Day's Night*, there was now more interest in a show about a rock band, and Screen Gems picked it up.

Screen Gems' interest was partially due to the fact that the show was a perfect vehicle for a young British actor they had signed, David "Davy" Jones, who'd appeared as the Artful Dodger in the stage musical *Oliver!* both in London and on Broadway, and also recorded for Colpix, a record label jointly run by Screen Gems and Columbia Pictures. He was immediately cast for the series. Mike Nesmith and Peter Tork were cast from an open audition call; Micky Dolenz, an established TV actor, was also tapped for the series.

The newly created group was initially given the opportunity to make their own music. Both Nesmith and Tork played guitar, and Jones and Dolenz had plenty of singing experience (Dolenz having sung in a number of L.A.-area bands). But it was ultimately decided that the band needed to have a more professional sound. So on their debut album, the group were mostly limited to lead and backing vocals, though Tork played guitar on Nesmith's "Papa Gene's Blues," and guitar and bass on Nesmith's "Sweet Young Thing."

It was certainly a policy that led to commercial success. The band's first single, "Last Train to Clarksville," released in August 1966, became their first No. 1. *The Monkees* series made its debut on September 12 and served as a perfect platform for promoting the group's music. But soon backlash began brewing. It was no secret The Monkees came together via auditions (indeed, their screen tests were featured on the TV show), and they never claimed to be a band before the series. But the back cover copy on the first album implied that the group played on the record, and when it transpired that they hadn't, the feeling was that they were somehow cheating their public.

To help deflect criticism, the group began giving live concerts — beginning with a December 3, 1966, date in Honolulu — that showed they were capable of playing their instruments. But the criticism still stung. "The music has nothing to do with us," Nesmith forthrightly told *The Saturday Evening Post*. "It was totally dishonest. Do you know how debilitating it is to sit up and have to duplicate somebody else's records? That's really what we were doing."

As 1967 opened, The Monkees were on the road and their latest single, "I'm a Believer," was at the top of the charts. And, to their surprise, they learned they'd just released a new album: *More of The Monkees*. On receiving a copy of the record, they looked at it together in shock. The cover art was drawn from a photo session they'd done modeling "hip" clothes from the JCPenney department store, an assignment they'd regarded with some embarrassment. They'd had no say in the song selection; the album had been compiled by Kirshner from the wealth of tracks that had already been recorded. And again, they were primarily vocalists on the album, with Tork's guitar on "Mary, Mary" and Nesmith's guitar on "The Kind of Girl I Could Love" their only instrumental contributions.

Tork described himself as "righteously pissed" about the album. As Jones put it, "So we decided then and there as soon as we got back after the tour, we were going to approach whoever had to be approached and tell them we would like to do our own music." Once back in L.A. in January, they went to work at Gold Star Studios. Working with them as producer (and occasional bassist) was Chip Douglas, whom Nesmith had recently met. Douglas (born Douglas Farthing Hatlelid) had played bass in the Modern Folk Quartet and The Turtles. Nesmith knew him from L.A.'s music scene and asked if he'd like to work with The Monkees. Though he'd never produced a record before, Douglas agreed.

The session saw the group making instrumental demos of "The Girl I Knew Somewhere" (by Nesmith) and "All of Your Toys." All four Monkees then recut the songs at RCA's L.A. studio, along with a new number, "She's So Far Out, She's In." The tracks show the group working quite effectively together as a band.

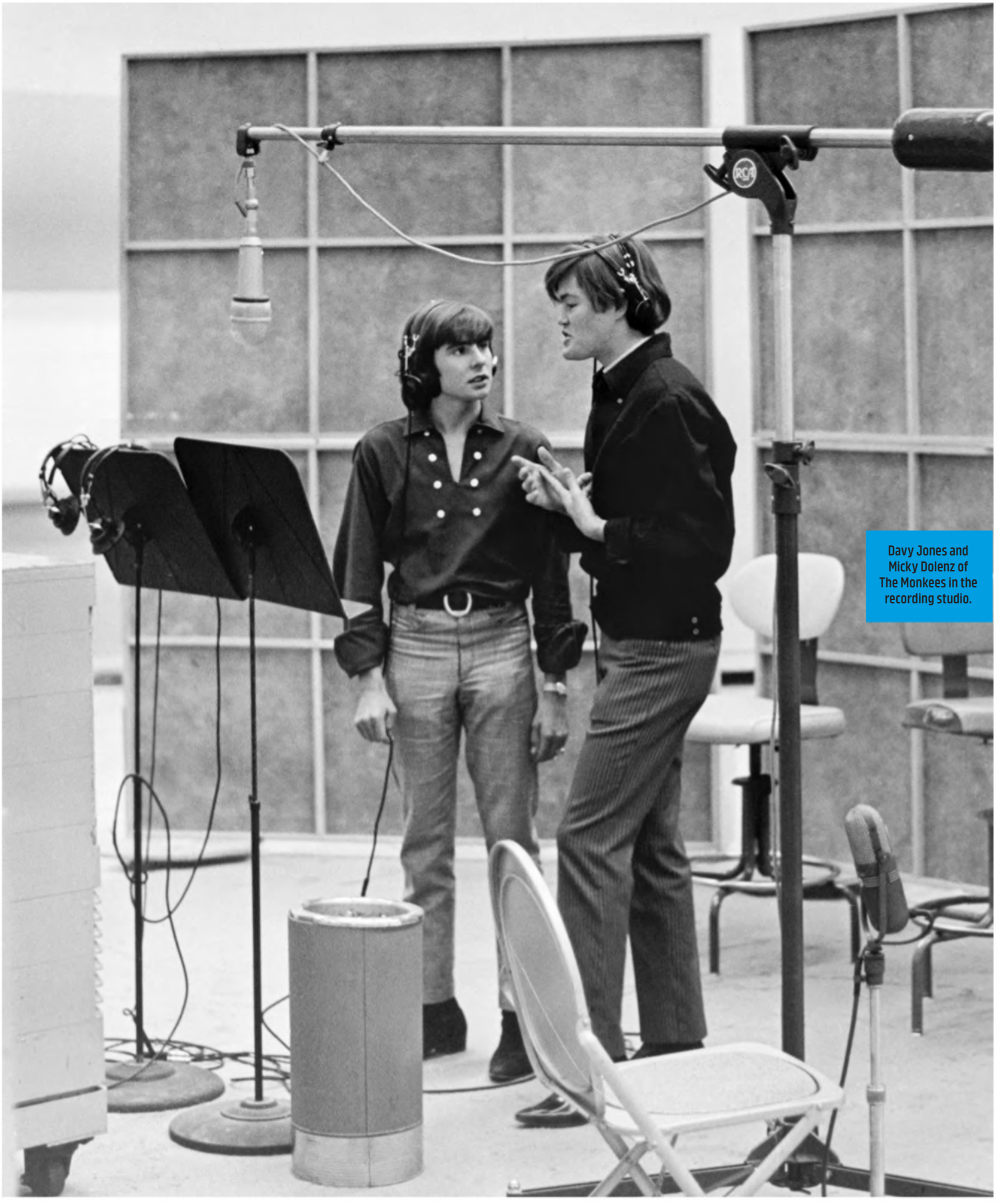
In the meantime, Kirshner was busy assembling material for the third Monkees album, overseeing the recording of backing tracks in New York City, using session musicians, and produced by Jeff Barry. The tracks give you an idea of the kind of album that Kirshner wanted to create: well-crafted pop music designed to have mass appeal, recorded by experienced studio musicians who could work as expeditiously as possible. All that remained was for The Monkees to the add their voices to the tracks.

Kirshner flew to L.A. to meet with the group on January 27 at the Beverly Hills Hotel. He'd expected the meeting to be a celebration, as he came bearing gold record awards and substantial royalty checks to pass out to the group. Instead, it became a showdown. With Dolenz and Tork doing most of the talking, the group explained that in the future they wanted to have a chance to make music themselves. They still wanted Kirshner involved, but they had tired of the criticism that they weren't a real band, especially when they felt they were more than competent musicians — and now had the recordings to prove it.

Kirshner was resistant, feeling that the music they made couldn't possibly be as a commercial as that made by more experienced professionals. Nesmith argued this wasn't the case anymore; given their current popularity and the exposure they got on TV show, anything they put out had a good chance of being successful. So why not give the group a chance?

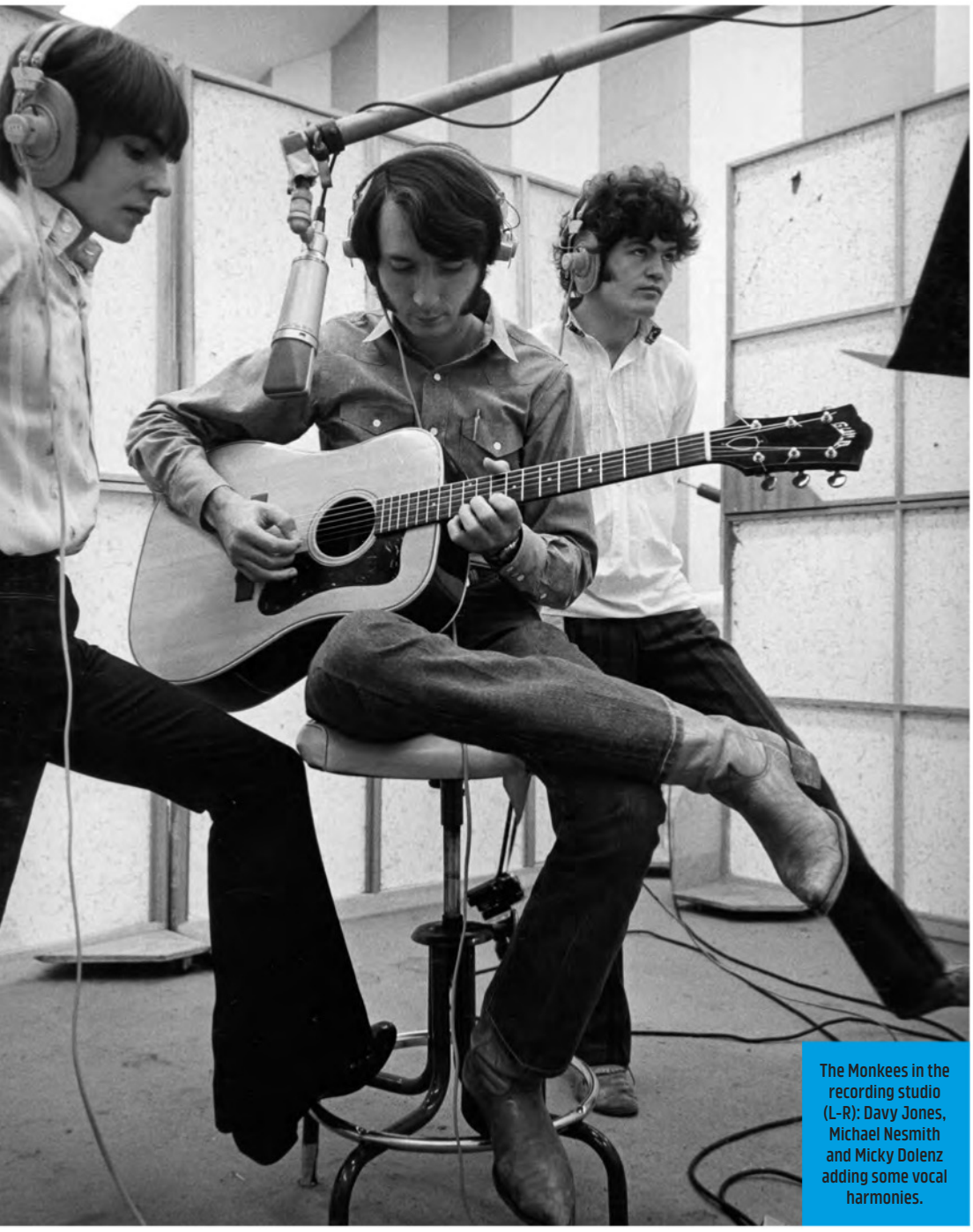
Nesmith eventually became so worked up during the discussion that he threatened to quit the group if they couldn't make their own music. Herb Moelis, a Columbia Pictures/Screen Gems executive who was also in attendance, sharply told him, "You better read your contract." In response, Nesmith punched a hole in the wall and declared, "That could've been your face," and then walked out.

Everyone was momentarily stunned, but the meeting continued. There were further discussions with Kirshner on February 1 and 2 (Nesmith also apologized for his outburst). Kirshner was anxious to have the group provide vocals for his backing tracks as soon as possible, but the band members demurred; they were each about to go on a much-needed



Davy Jones and Micky Dolenz of The Monkees in the recording studio.

MICHAEL OCHS ARCHIVES/GETTY IMAGES



The Monkees in the recording studio (L-R): Davy Jones, Michael Nesmith and Micky Dolenz adding some vocal harmonies.

MICHAEL OCHS ARCHIVES/GETTY IMAGES

vacation. Dolenz suggested a compromise, asking to have a song The Monkees recorded as the B-side of their next single, which would give them a platform for their music while allowing Kirshner to claim the more commercial A-side. Kirshner said he'd think about it.

The record mogul also got a concession from Jones, who agreed to fly to New York on February 3 to provide the necessary vocals for the backing tracks. Jones was the closest to Kirshner, and as he regarded himself more as an actor and singer, playing on Monkees records wasn't as important to him, though he supported his fellow band members' efforts to do so.

Dolenz also agreed to come to New York and record vocals, but bowed out when he feared he'd be pressed into working on more than one song. So Jones ended up taking the lead vocal on a song originally earmarked for Dolenz, Neil Diamond's "A Little Bit Me, A Little Bit You." From February 3 to 5, Jones provided vocals for a number of tracks, and the songs would later end up on a variety of releases. "99 Pounds" appeared on what was then considered the last Monkees album, 1970's *Changes* (which only featured Dolenz and Jones). "Love to Love" appeared on the 1979 Australian compilation *Monkeemania: 40 Timeless Hits From The Monkees*, while "You Can't Tie a Mustang Down" appeared on the 1998 compilation *Daydream Believer and Other Hits*.

The decidedly underwhelming "If I Learned to Play the Violin" was relegated to the 1996 CD-ROM *Hey Hey We're The Monkees*. "Gotta Give It Time" wouldn't resurface for nearly half a century; Dolenz finally recorded a vocal for it in 2016 for the album *Good Times!* All of these songs appear in different mixes on the new box, along with the previously unreleased track "Sally." The box also features backing tracks Jones didn't get around to recording vocals for; perhaps "I Wanna Be Your Puppy Dog" was too insipidly titled for him to consider.

Though Kirshner had been told to not release another Monkees single without the label's approval, he was impatient, pairing two tracks from the session with Jones, "A Little Bit Me, A Little Bit You" and "She Hangs Out," on a single that was rushed out in Canada on February 20. It was an unfortunate move for Kirshner; the single was quickly withdrawn, and he was fired as The Monkees' music supervisor. The Monkees were back in the studio on February 23, recording Nesmith's "The Girl I Knew Somewhere," the song replacing "She Hangs Out" on a reissued version of the "A Little Bit Me" single. Both sides ended up charting, "A Little Bit Me" reaching No. 2, while the flip side reached No. 39.

Feeling vindicated, work now progressed on the album that would become *Headquarters*. The February 23 session had also seen the recording of Nesmith's jaunty "Sunny Girlfriend," with "Mr. Webster," a haunting tale about an overlooked bank employee who exacts a cunning revenge, laid down the next day. The group worked on a lot of diverse material that month. Most intriguing is the cover of Buffy Sainte-Marie's "Until It's Time for You to Go," with Jones and Nesmith each recording a lead vocal. If either version had been released at the time, it would've brought a new maturity to the

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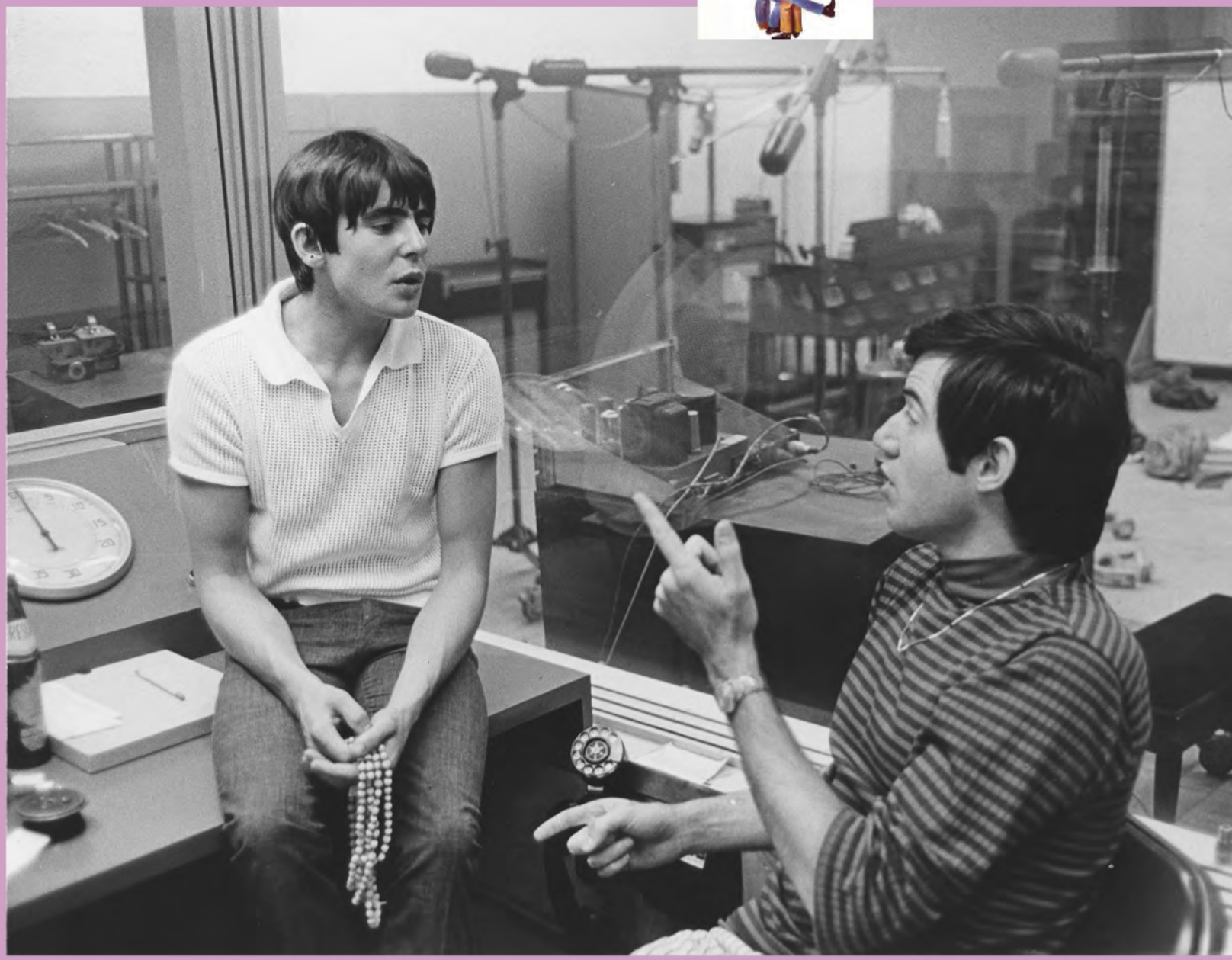
AN INTERVIEW WITH
MONKEES *HEADQUARTERS* PRODUCER
CHIP DOUGLAS

BY KEN SHARP



Davy Jones discusses the sound of The Monkees' *Headquarters* record while in the studio with producer Chip Douglas,

MICHAEL OCHS ARCHIVES/GETTY IMAGES

How did you come to produce The Monkees Headquarters album?

CHIP DOUGLAS: Michael Nesmith was a fan of the group that I was playing with, which was the Modern Folk Quartet. And he'd seen us on several occasions and I met him before he was in The Monkees, and we talked and he told me of a time when he was going down to audition for the show and "if I get this series, it'll be a good thing." And then the next thing I knew, they had hit records, and they were big time. Then I got into The Turtles after my Modern Folk Quartet group broke up and I briefly was in Gene Clark's band and then that folded up. We were playing at The Whisky, The Turtles, and then we had a big hit with "Happy Together," and that kind of got Mike's attention, too. So he approached me in The Whisky a Go Go, and said, "Hey, we're sick and tired of being told what to play and having to play on these tracks, and we need somebody who will guide us and be there for us. You can do it, and I'll teach you everything you need to know." I told him, "I don't know how to produce a record. I never did that in my life. I've done a limited amount of recording but never actually supervised." So he said, "Don't worry, I'll teach you everything you need to know, and you're the guy for the job." So I became the producer of this big

Chip Douglas shares a laugh in the studio with Davy Jones and Peter Tork.

group, and it caused a big turmoil. When I first spoke to Lester Sill about it — I went in to speak to him after Mike had gotten me involved — and the first thing Lester said to me was, "Well, as you know, there's a war going on." And I said, "Oh, really? What kind of war is that?" He said, "Between New York and L.A." He was referring to Don Kirshner and The Monkees, and they were trying to work things out, and some of the guys were happy doing things with Kirshner, and Mike in particular wasn't. I really owe so much to Michael Nesmith because he brought me into the fold and I learned and produced. After I got into it and began to work with them, I realized that what I had in my head, that one thing we want to hear on a Monkees record is the Monkees' voices. That was my edict. We just don't want anybody else to be singing on this except those four guys with those four identifiable voices. So I thought of parts all day long for them. "Hey, you got this harmony part here that you could do, and there's that harmony there that you could do," and I basically guided them with the harmony parts because I thought that was pretty important for them. They played their own instruments, of course, and that was the whole idea. They're going to make their own album and play their own instruments and do it the way they want to do it. We did that on *Headquarters*. It was a labor of love.

What was the atmosphere like in the studio?
CD: They were all together on it, and we just had a lot of fun. There was a lot of horsing around and jokes. It was the first time all four of them had been in the studio together to do something. I mean, they were used to doing it on set all the time as actors, and so they basically all got along. And then musically they were in there combining their talents and talking about it and working out who's going to play what and how we're going to do it.

Headquarters *is the perfect melding of each members' different musical sensibilities. As an example, the opening track, "You Told Me," blending Peter's beautiful banjo with Mike's 12-string guitar, that assimilation of various musical styles worked so seamlessly.*
CD: Well, it just kind of fell together. Mike played the song on his rhythm guitar, and Micky did his little drum part thing. I was playing bass because I felt we'd have a four-piece band that way. Davy didn't play guitar in those days. I don't know who suggested putting the banjo part. Probably Peter. Maybe he pulled out the banjo and started to play along and we thought, *well, hey, that works. Let's do it that way.* That's how it got started. I guess it just kind of fell together. There were gaps over who's going to play what, and should Peter play piano on this or should he play another guitar?

Peter and Mike were seasoned musicians, but Micky hadn't played drums for that long, so you weren't dealing with a studio drummer. Were you worried that you guys would be able to pull it off musically, or was that garage-band sensibility something that worked in your favor?
CD: Well, the camaraderie of a little garage band was definitely working in our favor. Everybody was pulling together. Micky was somewhat awkward on the drums sometimes, and I just learned how to edit tape in those days because we'd do these various takes, and Micky's tempo wasn't all that steady like a studio guy would be. But I managed ... if somebody screwed up in a bridge part, I managed to find another bridge that was in the right tempo and put it together with the other verses. On *Headquarters* there's a lot of tape editing that went on. As a matter of fact, on some of the songs, there's about half a dozen different pieces of different sections that were edited together, which is how I learned how to do it with those guys. And later on through the years, I'd see people recording and trying to get a perfect take all the way from start to finish. And I just said, "You're gonna save yourself a whole lot of energy by not trying to get a perfect take all the way through; you'll just magically find that that beginning of that first one you did and the ending of the third one you did will just fit together perfectly." Certain takes have certain kinds of magic to them, and they just sound good as opposed to the ones that aren't really in the ballpark or in the groove. So you just kind of put those pieces together instead of trying to get it perfect all the way and it works that way, and it saves you a lot of time than playing a song over and over and over and over again trying for the perfect take.

MICHAEL OCHS ARCHIVES/GETTY IMAGES

Chip, working with the band on* Headquarters*, among the band members was there a leader in the studio?
CD: Well, Mike pretty much was the guy who that was the strongest driving force of that whole project, and so the guys looked to him for his opinion. But everybody chimed in at some point and said, "Hey, no, we should do it this way," but Mike generally was the driving force and the guys looked to him for advice.

The Monkees recorded your song "Forget That Girl," for the album.
CD: It was one of two or three songs that I had written in those days. I was just getting started writing songs, and the guys said, "What have you got?" So I played them "Forget That Girl," which I had also played for Don Kirshner. His comment was "That song has a negative message, don't you think?" I was kind of taken back and thought, *Well, I never thought of it that way.* It was advice to myself. There was this girl that was never going to work out, so I just better forget her. And so that's how the song came about. In his eyes, it wasn't like a positive love song. I thought later, "Oh well, why didn't we change it to 'Go Get That Girl?'" and maybe it would have worked better for Don. But anyway, that didn't happen. So I played it for The Monkees and Davy said, "That's for me. I'd like to do that one." We worked it out and put a track together. The intro figure wasn't exactly like I had written the demo of the song, which I had done with Mark Volman of The Turtles a couple of months before. I had gone in the studio with that song and put it down on tape — not for The Monkees, it's just for myself. So I had a demo of it, which sounded pretty good. I liked the way the beginning riff went on it, which was different than the way The Monkees did it because it had a little trickier timing on it, and they couldn't quite get the hang of that somehow. So Peter kind of made up his little thing for it, and I thought, "Well, it's OK," but that intro wasn't quite what I had envisioned for the song in the beginning. But it worked and got on the album. I never heard anyone do one of my songs before, so I was flattered and it was great.

What were the greatest challenges you faced as a novice producer while working on the record?
CD: Well, it was a lot of times just doing take after take to get things together, to sound like a good groove, and we had to work on that. And also, when you come in to do a vocal, usually you don't get your energies up to it right away and you're not quite singing on key here or there. So the challenge was getting a good take out of either vocalists or instrumental parts.

What are the* Headquarters *tracks for which you're most proud?
CD: That's a good question. I never thought if I had a favorite tune on there. I kind of liked the ones that were just the jokes, like "Zilch," with (recites lyrics) "Mr. Dobalina, Mr. Bob Dobalina" and all that kind of stuff. (laughs) But one of my favorite things, actually, to tell you the truth, was that crazy little Looney Tunes"thing that we did. Here's Micky playing an entirely different tempo and Mike doing the intro to Looney Tunes and Micky's playing who knows what, but he was playing and then it all stopped and then they played it together and we put that together. Musically, it's not anything special, it's just a joke but it was fun. I liked "For Pete's Sake" a lot. I particularly liked "Early Morning Blues and Greens" for some reason. I just liked the way that turned out with Peter's organ solo and his piano kickoff that he did. It had a kind of haunting quality, and it's definitely one of my favorite cuts on that album.

From your perspective, pick a song that serves as the highlight for each member starting with Mike Nesmith.
CD: I would have to say "Sunny Girlfriend." I keep wanting to meet up with Micky now that Mike is not with us anymore, and say, "Boy, if you could ever get Vince Gill to come on the road with you and sing that song so that you could do that high harmony part." That's one of the best things of the song, when Micky comes in with his high harmony vocal. He's way up there in the clouds singing. That is one where you get chicken skin. Goosebumps is the word for it. Every time I hear that, I go, *Wow, that really sounds good there.* For Micky, my highlight has to be "Randy Scouse Git." That's an unusual little song and it's great. That's the outstanding Micky track, for sure, and of course, that's a song that he wrote. For a Peter song track let's pick "Shades of Gray." That song was the one exception where we had a French horn player and a cello player live in the studio at the same time while we were doing the track. And for Davy, even though he sang my song "Forget That Girl," I'd have to pick "Early Morning Blues and Greens." That's the one. That's the outstanding Davy vocal for me just because I like Davy when he sings in lower vocal register. I like his little mellow voice, and he's got all kinds of range. He can get way up there. But for some reason, I've always liked his lower-register singing and that one is subdued like that, so that's my particular favorite.

Playing bass on most of the tracks, you were in essence the "fifth" Monkee. What was that like to be a part of that creative engine and lock into the groove?
CD: What was the feeling being the "fifth" Monkee? Well, it was great. We just played as best we could and did take after take. And in those days, I was a bass player. I don't play so much bass anymore, but I loved playing with them. It was an experience I'll never forget. It's so vivid in my mind every day. I just picture I'm right back there.

You've just finished your first production and* Headquarters *is released and starts zooming up the charts.
CD: That was very exciting for me. Here's the thing: There was so much talk about The Monkees don't play their own instruments, and I kind of expected to walk out the door of RCA Studios one day when the record was released and pick up a paper and see headlines, "Monkees Play Their Own Instruments At Last!" but, no, there wasn't a word about it. (laughs) But it got on the charts and made it to No. 1, which was amazing.

Thinking back to those sessions, what were the happiest times for you?
CD: That was the day that we had the water-pistol episode. Somehow everybody got interested in water pistols and so Mike went out and bought all these water pistols for everybody, and we were going to have this big water pistol fight. So Mike gives me the biggest one, the machine gun, and everybody loads up their water, and I thought, *OK, so let's go.* So everybody starts shooting me with the water, and I pulled the trigger on this thing and it just was a toy gun that had a fake machine-gun sound. It wasn't a water pistol at all, and I just got blasted, so that was a funny moment.

What was the advantage of recording at RCA Victor Studios?
CD: Well, it was a pretty together place. It had all the best equipment at the time. We had a great engineer with Hank Cicalo. He was a great help in being a guiding light on the whole record because I had never done that before. I never produced a record and I didn't know about EQs, how to make a bass drum come through and all of these kind of things. And after a while from trial and error, I figured, *Oh, this is how you do it.* I had to learn on the job, and Hank was real sweet in helping me along all the way and saying, "We have to allow for the stereo here." It was mostly mono in those days. But then stereo was just beginning to come in and so you had to allow certain things to enhance the stereo, and Hank was great in giving me tips and all of that.

Before you went into the studio to do the album proper, you worked on two songs, "The Girl I Knew Somewhere" and "All of Your Toys," both showcased as different variants on the new* Monkees *Headquarters Super Deluxe box set.
CD: Well, those two songs, the first one had Mike singing the lead on "The Girl I Knew Somewhere," which he wrote, and also "All Of Your Toys," both were done at Gold Star Recording Studios, which is where Ritchie Valens recorded "La Bamba," and it's where The Righteous Brothers recorded "You've Lost That Lovin' Feeling"; Phil Spector worked there all the time. I recall that John London was playing bass on those sessions and then when we moved to RCA, I decided to play the bass.

With "The Girl I Knew Somewhere," the final version featured Micky, not Mike on lead vocal. Was that your decision?
CD: I can't remember who suggested that Micky sing it.

It was a good suggestion, though, right?
CD: Oh yes. I do recall that for some reason, we had to do it in a different key.

Well, it looks like it was done three times. You did a demo at Gold Star, you did another version at RCA with Mike still singing, and then the final version was done a couple of weeks later again at RCA with Micky singing it.
CD: I have a hunch it was probably Lester Still who suggested that Micky sing it.

What do you remember about the wonderful track, "All of Your Toys," which remained unreleased for many years before appearing on the* Monkees *Missing Links record.
CD: My good friend Bill Martin had written that, and we hung out a lot in those days and wrote some songs together. He was under contract to Eddie Tickner of Tickson Music, who handled The Byrds. The publishing rights were not available for Colgems. Screen Gems had to publish everything. That was one of the things that everything The Monkees recorded had to be published by Screen Gems. It didn't come out because of that. They couldn't get the publishing in those days. My friend Bill had been playing "All of Your Toys" and I knew of it because we hung out together. So I just thought, *Well, maybe this would be good for The Monkees*, and so we went in and did it. There was an idea for that being the first single, and so we went in and cut it, but it couldn't come out.

What's the enduring legacy of the* Headquarters *album?
CD: It has a lot of great stuff on it. It's just the charm of *Headquarters* that really makes it stand out. It's a little fun thing. It's kind of like a garage-band record. Everything was fun that we tried to put in there with the little jokes and things and just trying to be different. It was my first opportunity to produce a record, and sometimes the first thing you do is one of the best things.

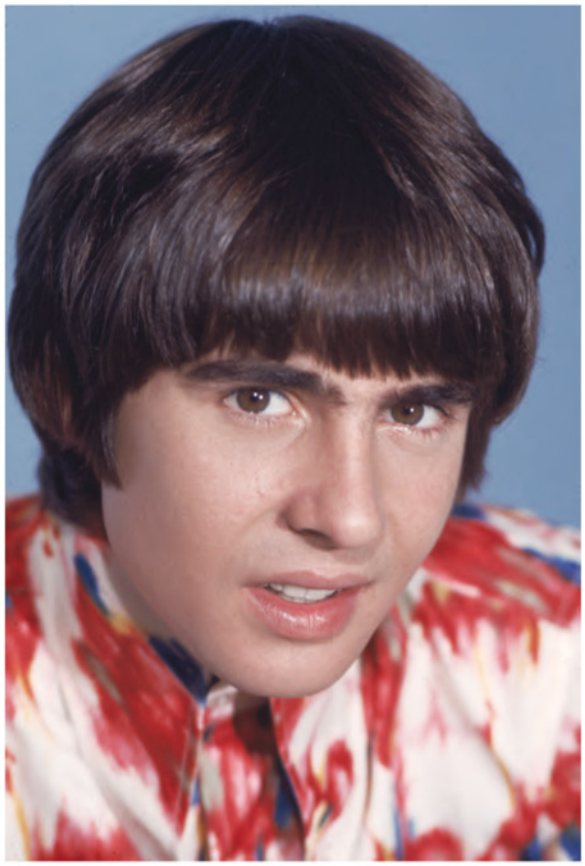
AN INTERVIEW WITH **MICKY DOLENZ,** THE SURVIVING MONKEE, ABOUT A *HEADQUARTERS* REISSUE AND A 2023 TOUR TO FOLLOW.

BY KEN SHARP

MICKY DOLENZ TRAVELS TO *HEADQUARTERS*

Micky Dolenz at a press conference July 6, 1967, at which The Monkees announced plans for a coast-to-coast U.S. tour.

BETTMANN/CONTRIBUTOR



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MICHAEL OCHS ARCHIVES/GETTY IMAGES

(Clockwise from left)
Davy Jones poses for a portrait in 1967.

Peter Tork on the set of the television show *The Monkees* in June 1967 in Los Angeles, California.

Mike Nesmith on the set of the television show *The Monkees* in May 1967 in Los Angeles, California.

The synergy between *The Monkees* TV show and their albums/singles was an unstoppable commercial tsunami leveling anything in its way, and sometimes that even included the mighty Beatles. Yet for The Monkees themselves — Mike Nesmith, Micky Dolenz, Davy Jones and Peter Tork — the road to world domination, a hot TV series, two multi-million selling albums (*The Monkees* and *More of The Monkees*) and a bushel of hit singles, left them deeply unsatisfied as musical artists, pre-fab manufactured entities working for "the man." Wrestling back control of their recording career, with producer Chip Douglas onboard, The Monkees recorded their third album, *Headquarters*, this time without the help of The Wrecking Crew or music-biz exec Don Kirshner force feeding them outside material. On *Headquarters*, the band are truly born as a musical outfit, playing most of the instruments and penning a majority of the material. The album was a spectacular artistic and commercial triumph, and 56 years later, it is still regarded by many Monkees fans as the group's best album. Out now is a new *The Monkees Headquarters Super Deluxe Edition*

4-CD box set featuring a new remix of the 1967 album, plus a dizzying array of previously unreleased material, demos, alternate takes and instrumentals. Meanwhile, in April, Dolenz heads out on a U.S. tour, "The Monkees Celebrated by Micky Dolenz" where he will be performing much of the *Headquarters* album. Join us for a conversation with Micky Dolenz for the back story behind *Headquarters*.

GOLDMINE: *What led The Monkees to take creative control on your third record,* Headquarters*?*
MICKY DOLENZ: Well, right from the get-go, Mike Nesmith was very frustrated as singer-songwriter. He'd been promised when they were casting him that he would have the chance to record his own material. He approached it in that manner and would have said, "Well, if I want to I'm going to do this. I want to be able to record my songs and sing" and they would have said, "Oh yeah, absolutely," and I think the producers, Bob Rafelson and Bert Schneider, were probably honest with that. Mike told me these stories over the years that he was very frustrated.

He brought in the song called "Different Drum," which was recorded later by Linda Ronstadt [and the The Stone Poneys] and became a smash hit. He sang it for them. He'd written that even before The Monkees; that was one of his earliest songwriting things. And he said, "I want to do this one," and this is after *The Monkees* show got going. And so there would have been other people involved like Don Kirshner and the publisher ... the producers of the TV show, Bob and Bert, they were television producers. But then Screen Gems had this publishing arm and they made a deal with RCA Victor, so there would have been other musical bigwigs involved. And Mike said that he played the song and they said, "Well, thank you, but no thank you. It's not a Monkees song." And he said, "But wait a minute. I am one of The Monkees!" (laughs) And they said, "Sorry, don't call us, we'll call you." So right from the get-go, Nez was frustrated. He had to fight for his right to even submit a song. He did co-write something with Carole King on the first album, but it was always a constant battle, and it culminated with Don Kirshner being fired because Nez threatened to quit, and we kind of went on strike. I left the states to go to England instead of recording a new single, and they fired Donnie and they said, "OK, we give you permission to record your own album." We'd all contributed up to that point to some degree, mostly Mike and Peter. But frankly, I wasn't a songwriter, so I didn't have as much vested interest in it. But I respected Mike and we were kind of all for one, one for all, right? And that's what happened. They said, "Yeah, you guys can record an entire album." The record company people thought it would be a total bomb, and of course, it wasn't. It was up there at No. 1 on the charts for a long, long time only to be knocked out by *Sgt. Pepper*. So that's the short story. It was Nez driving the train and getting us all on board. Mainly it would have been me and Peter. David, I'm not sure if he had that much vested interest in it. But without that and without Nesmith fighting for it, we wouldn't have the *Headquarters* album.

GM: *You could have brought in any producer, but you ultimately enlisted Chip Douglas, which proved to be a great decision.*
MD: Well, mainly he was kind of one of us. The same reason that Henry Diltz always took the greatest pictures and John Anderson was the greatest first AD on the TV show. I don't know how to explain it except that there were certain people that were just one of us and got us, and we got them. They tended to be a bit younger and tended to not be part of the old school; that applied to the television show, the crews, the writers of the show, the songwriters. Well, the songwriters were for the most part pretty old school. But they were Brill Building writers; they actually weren't even old school. They were the hottest songwriters in the world at the time.

GM: *They were young school.*
MD: (laughs) Yes, they were young-school writers, and they were the hottest songwriters. So, yeah, they were pros. But on the TV show and in producing the records, at times it got kind of old school. Just the fact that The Wrecking Crew played on everybody's records. So TV producers surrounded us on the TV show, and there was never really any conflict. There was never really any creative debate over the TV show and the comedy because everybody was on the same page. Now, having said that, the most important point about the musical conflict was that on the television show our personalities did not clash. They were quite distinct and different in terms of the comedy and the dialogue. We'd go on the set even in the earliest days, and we would read a script in very early days and immediately we would be like, "Oh no, that's a Davy line, that's a Mike line, this is a Peter one." We started directing ourselves to a degree, and the directors and the writers were on the same page. They all got it. That's why the television show just flowed so beautifully.

Now, in the music, it was a different story. There wasn't a conflict between us. There was certainly conflict between Nez and the writers and the producers, I'm sure he had all kinds of backdoor, back-room meetings because the writers especially would have wanted their songs on the album. So God knows what was going on behind the scenes in the early days. But the other big thing and the big difference, in most groups there's one singular music vision, maybe one and a half or occasionally two, Lennon/McCartney. But usually one singular music vision who surrounds him or herself with people of a like mind that are on the same page musically in the genre, in the songs. And almost every group you can think of has that lead singer who usually leaves the group after a while and becomes a solo artist, right? So in the case of The Monkees, there were four lead singers. It's one of the reasons they hired us. They hired us because of our individual personalities and our individual tastes, musically and otherwise. You think about the difference in our music as you would the difference in our comedy. What was Nez like? Will Rogers, dry, wry sense of humor. Peter Tork: Harpo Marx or Huntz Hall. Me, Jerry Lewis or Danny Kaye, Red Skeleton. Davy was a cute little English love heartthrob. We all had very distinct characters on television, and we never had any conflict over that. It was all so clear in the music. Mike's music and mine and David and Peter's were incredibly different. Mike flat-out in the early days was country and then turned into early electro country. I remember when I first heard Big & Rich, I thought, *Wow, that's Nez's*. Peter was flat-out bluesy folk. David was Broadway, West End musicals. Crooner. Me, screaming rock and roll. If

The Monkees Headquarters Super Deluxe Edition comes as a 4-CD box set featuring a new remix of the 1967 album, plus previously unreleased material, demos, alternate takes and instrumentals.

you've ever heard my song "Don't Do It," that was me. They heard me singing in a club when they were auditioning open mic, and that would be the kind of stuff I'd be singing. Rock and roll roots, Chuck Berry, Little Richard, Fats Domino. Jerry Lee Lewis. That was me. That's where I was going vocally, screaming rock and roll.

GM: *With* Headquarters*, there's no better record that's a distillation of the group's diversity and artistic qualities as writers and artists. And what's beautiful about this record is everything works seamlessly.*
MD: Yes, and I've got to make this clear. By that time, this is the third album and we had made two albums. We'd been on the road on an incredibly intensive tour for months and months, singing and playing together for the first time. Peter had actually said this before, but we would say almost certainly [that we] would not have been capable of making this album on day one. We'd only met each other a week before. Now, you tell me some group that meets on a Monday and by Friday they're making an album like this, or any album. We had met and a week or two later, we're filming the TV show, rehearsing for a tour, and I'm trying to learn how to play the drums. So it was intense. There's no way we could have gone into the studio as a musical entity then. We could have gone in and did it as individuals. Mike did go in and play and sing on some stuff, and so did Peter. I went in and sang on most of the stuff, as did Davy. So we certainly made our contributions, of course, but that was while we were still filming the television show 10 hours a day. So by the time *Headquarters* came along and we had our little palace coup and we said en masse, "We want to make an album," and they had to let us do it or there wouldn't have been any Monkees, plus we knew we were capable of doing it.

GM: *Did you harbor any worries whether you could pull it off as self-contained band on* Headquarters*?*
MD: No, not at all. I don't think we talked about it. We didn't say, "Oh God, you think we can actually do this? Boy, I'm scared." Because we came off the road playing in front of thousands of people and did so many concerts, by then I had my drumming chops, certainly enough for pop rock and roll. No, I couldn't have been a jazz drummer on call. I never was. I never could have been a studio cat. But none of us could probably. None of us were studio cats in that sense. But by

that time, no, I had absolutely no qualms, and that was because our producer Chip Douglas and the band were all on the same page. And so I don't ever remember thinking, *Oh, man, we can't do that song, I don't think I can cut that.* Never.

GM: *There's a primitivism and a garage-rock sensibility to the record that really pops.*
MD: Well, it was garage rock. It was The Monkees' first album in that sense, you know what I mean? Let's say that there's Monkees.1, which are the first two albums, and then there's a Monkees.2, and The Monkees.2 was like Nez always said, when we went on the road and started to play and did all these concerts live, Pinocchio became a real little boy. I remember very little about the sessions. I remember being in the studio for weeks. I remember there being a lot more camaraderie, much more than in any other recording situation. Looking back, it reminded me of being on the set where there was enormous camaraderie.

GM: *Do you think this was the perfect storm of everyone being on the same page showcasing your own talents and your own personalities and writing most of the material as well?*
MD: Well, this is all from my point of view, and I want you to make that clear. This is all coming from me. I'm not speaking for anybody else. Every one of us would have given you a different answer to all these questions. Ever heard of the film *Rashomon*?

GM: *Yes.*
MD: Well, there you go. Everybody would give you a different answer. We had totally jelled on the set as a comedy troupe, and then when we hit the road and did all those concerts all by ourselves, that is when we totally jelled as a performing music act. Basically, it was a three-piece group. It was a power trio. It was Nez on 12-string, me on drums and Peter on bass and sometimes keyboard, and sometimes both at the same time, playing bass with his left hand and the keyboard part with his right. But Davy only played percussion, and I think he did play guitar once or twice. So it was a power trio, a three-piece band. Mike, Peter and I totally jelled as a rhythm section, so by the time we got into *Headquarters*, which was only shortly thereafter, we just fell into it, just absolutely fell into the groove.

GM: *What do you think were the greatest challenges you faced working on that record?*
MD: Well, I don't frankly remember it being much of a challenge at all. Now, I think if you could have asked Mike, he's the one that met Chip Douglas at first and brought him in. This was Nez's wheelhouse, songwriting. He had made records, and that's one of the reasons he brought Chip in, and we had an incredible engineer named Hank Cicalo and he'd been around and watched the producing of the other records. So Nez, I don't want to say he was co-producer because he wasn't that, but he and Peter were in the control room a lot. I didn't go in the control room. I was the drummer and lead singer. I don't remember if David did either, but we all contributed. This was a home-grown operation, and I don't remember massive challenges and I don't remember massive creative battles. Again, that's my point of view, not between me and anybody else. They might have had some, Chip and Nez or Peter. I don't remember the record company or the publishers or anybody coming by and certainly not giving me any sh*t. But again, I considered myself a musician/singer. I was the drummer and lead singer, essentially, and that was my job, and that's what I did.

GM: *Well, you mentioned your great engineer, Hank Cicalo, and you guys gifted him with the song "No Time."*
MD: Well, I don't remember how we wrote the song, except that it must have started with a jam, and the jam is flat-out Chuck Berry. I don't remember the specifics. But we were just jamming and screwing around in the studio, and then I think I came up with the first verse. And that comes from, dare I say it, an old Bill Cosby routine. Well, Bill Cosby used to when he was doing one of his bits, he would go, "hober reeber sabasoben, hobaseeba snick....." when he was ad-libbing something or mimicking. I can't remember the exact context. I introduced Mike Nesmith to early Bill Cosby because I was a fan, and he and I just became huge fans and would roll on the floor laughing in the very early days in The Monkees and screaming with laughter about Bill Cosby and his routines. And I came up with the first one on this riff, this rock and roll jam, and that's a direct lift from Nez's and I's experience on these old Bill Cosby records.

GM: *What was the thinking of gifting Hank the songwriting credit?*
MD: I vaguely remember, probably Nez and Chip saying something like, "Hey listen, at the end of the whole thing, Hank did such an incredible job," which he did. "We all wrote that song together, let's gift it to Hank," and we all agreed immediately. Then there's the lyric, "Andy, you're a dandy" and that's Andy Warhol and I think I came up with that. Nez had heard the term, "never mind the furthermore, the plea is self defense" in an old movie in a courtroom movie, and that made its way into the song. Then there's the one about "running from the rising heat to find a place to hide" obviously represents the cops.

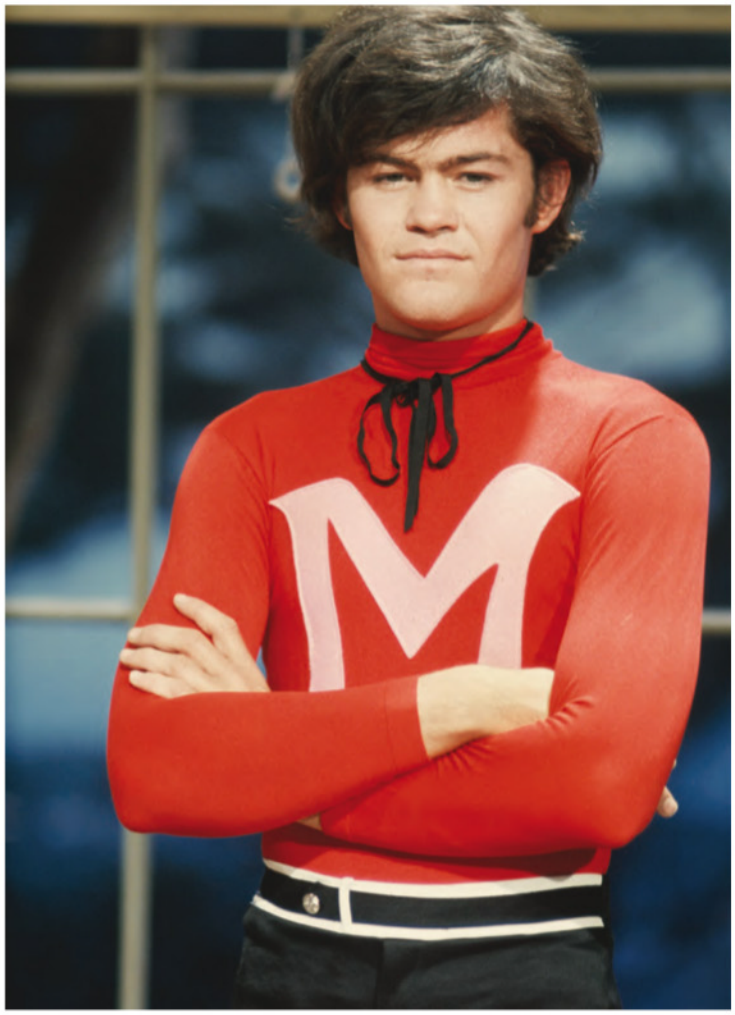
GM: *Glenn Tilbrook from Squeeze to this day says Micky Dolenz has one of the best pop voices in '60s rock and roll. When did you start hearing from people that you had a great voice?*
MD: That's a good question. Over the years, stuff has come back to me, not from just fans, but I have heard stories of people saying that. I very seldom have ever read reviews, but every once in a while someone will say, "Wow, did you hear what this person said?" But frankly, I kind of take this stuff a little bit with a piece of salt but I have to. All my life I've been in this business, and the most dangerous thing you can do is start believing your own publicity. In the early days of The Monkees after the record was released, Tommy Boyce came up and said, "Micky, do you realize that you're No. 1 in *Cashbox*?" And I said, "What's *Cashbox*?" And that is absolutely true. I had no clue about the music business. I could sing because my mom could sing and my dad could sing, and I was in cover bands before The Monkees. So I just was doing the job and singing these songs, and the writers gradually started writing stuff for me in my key, but I was just doing the job.

I do remember my mom came down once from San Jose — she was a great singer — and she came to the studio and must have heard the songs and was listening to me record. She took me aside and said, "Micky, you know, honey, you really should take some breathing vocal lessons," and I remember saying, "Mom, I just sold 60 million records." (laughs) But she was right. When I listen back to

FIVE SONGS WRITTEN BY THE MONKEES' MICKY DOLENZ

by Ken Sharp

Micky Dolenz rarely composed songs for The Monkees, but when he did contribute, from "Randy Scouse Git" to "Mommy and Daddy," the songs were always inventive, creative and memorable.



MICHAEL OCHS ARCHIVES/GETTY IMAGES

"Randy Scouse Git"

Micky Dolenz: I wrote the song on guitar, and I wrote it in England about my experiences over there meeting The Beatles and the girl that was gonna be my first wife (Samantha Juste). So it was sort of a diary, stream-of-consciousness song. Peter Tork came up with the piano lick in that song. "Randy Scouse Git," in England was called "Alternate Title." They wouldn't let me use that phrase 'cause in England it's kind of rude. It translated into horny Liverpudlian putz. "Randy Scouse Git" was frankly the only song written by one of us that ever was a big hit. It went to No. 2 in the U.K., and that's the only one that any of us wrote that went that far up the chart. So I'm very proud of that. I'm just not prolific; it's not something in my case that I can force. At times I wish I could and that includes writing other stuff. I've always had a penchant for writing scripts and TV and film things. But I've never been good about getting up in the morning, having a cup of coffee and go and sit down at the word processor and write. I tried that and it just doesn't work for me. The muse has to hold a loaded revolver at my head and say, "All right, write!" (laughs) Like I say, I'm just not prolific about it but I like it, and if I do get an idea, then it consumes me. It's the only thing that I'll do for a while.

"Mommy and Daddy"

Micky Dolenz: I'm very proud of that song. I had an original version which the record company, the producers and publishers said you have to change some of these lyrics, it's just too intense. It was just me sitting at a piano, bitching about things. (laughs) In the original lyrics I ask who killed JFK, and that was pretty intense to even bring that up. That first version had some pretty intense stuff. I remember I had to rewrite and it come up with some other stuff for a couple of the verses. Some of the lyrics in the song are very pointed like, "Ask your daddy why that soldier doesn't care who he kills" or "Ask your mommy why everybody swallows all those little pills."

"Little Girl"

Micky Dolenz: I wrote "Little Girl" before The Monkees. In fact, I wrote quite a few songs before The Monkees that eventually got done like "Midnight Train." "Little Girl" was written about the breakup with my first teen girlfriend. My first puppy love and it was about that breakup.

"Bye Bye Baby Bye Bye"

Micky Dolenz: That is one of those songs that there wasn't a point. There really wasn't a theme as such. It was a riff. It came out of me sitting, playing a guitar riff and feeling no pain, and just the words kind of came out of the riff rather than the other way around, where you come up with words and then you stick it to music or vice versa. But this was one of those things that was like a bit like my song "Rosemarie." The vocal arrangement I created came out of the riff, out of the lick on the guitar.

"Pillow Time"

Micky Dolenz: "Pillow Time" was written by my mom and a partner of hers. She sang it to my sister Coco and I since our birth. She'd written it before I was born. I remember that song, her singing to me since I was an infant and then to Coco. I asked her at some point, "Where did that song come from?" and she said, "I wrote it." "Wow. You wrote that?" And then along comes my first child, Ami, and I started singing it to her. My mom was very flattered that I recorded it, but I do remember her saying she thought it was a little fast. (laughs) I've sung it to all my four children, and they are singing it to their children. I have four grandchildren, so it's making the rounds.

"I don't listen and pay as much attention to reviews because if I start taking on board those kinds of really incredible compliments, then I have to be honest and read the reviews of people saying what a bunch of sh*t we are. People say that about everybody, about every group. Think of all the people that have called The Monkees sh*t for years, but look at all the people that called The Beatles sh*t when they first came out: *That'll never work, not going to happen. Guitar bands are done with. This will be over in a week.*"

— MICKY DOLENZ

NBCU PHOTO BANK/NBCUNIVERSAL VIA GETTY IMAGES

On set of *The Monkees* television show. (L-R) Peter Tork, Davy Jones, Mike Nesmith and Micky Dolenz.

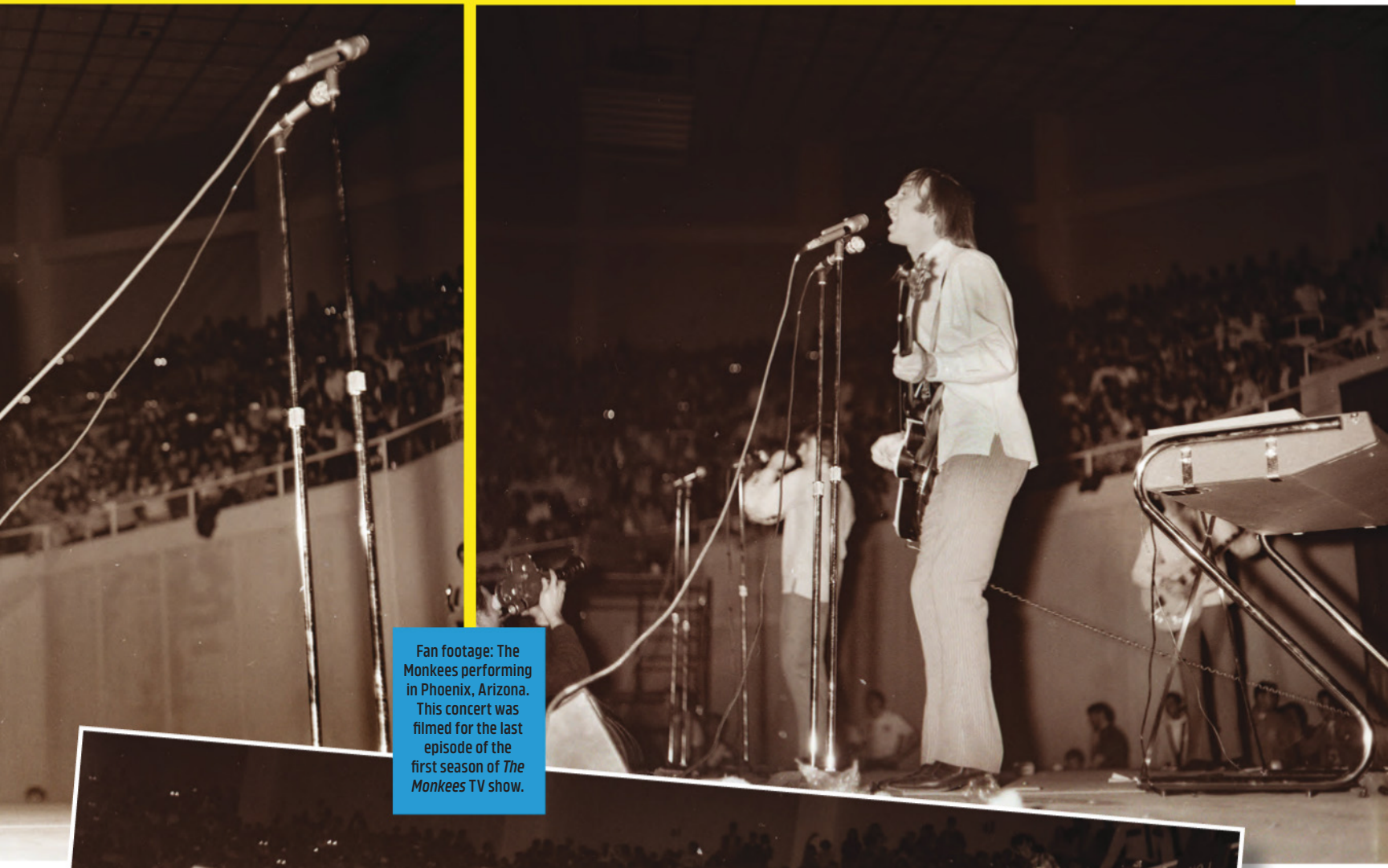
the early stuff, and I'm pushing it; there are moments even now I listen and I go, "Ooh, ouch." But on the other hand, I had to record sometimes two or three lead vocals a night by myself at midnight after being on the show for 10 hours. But of course, at 22 years old, you can freaking do anything. That was a challenge, just trying to stay healthy and all that.

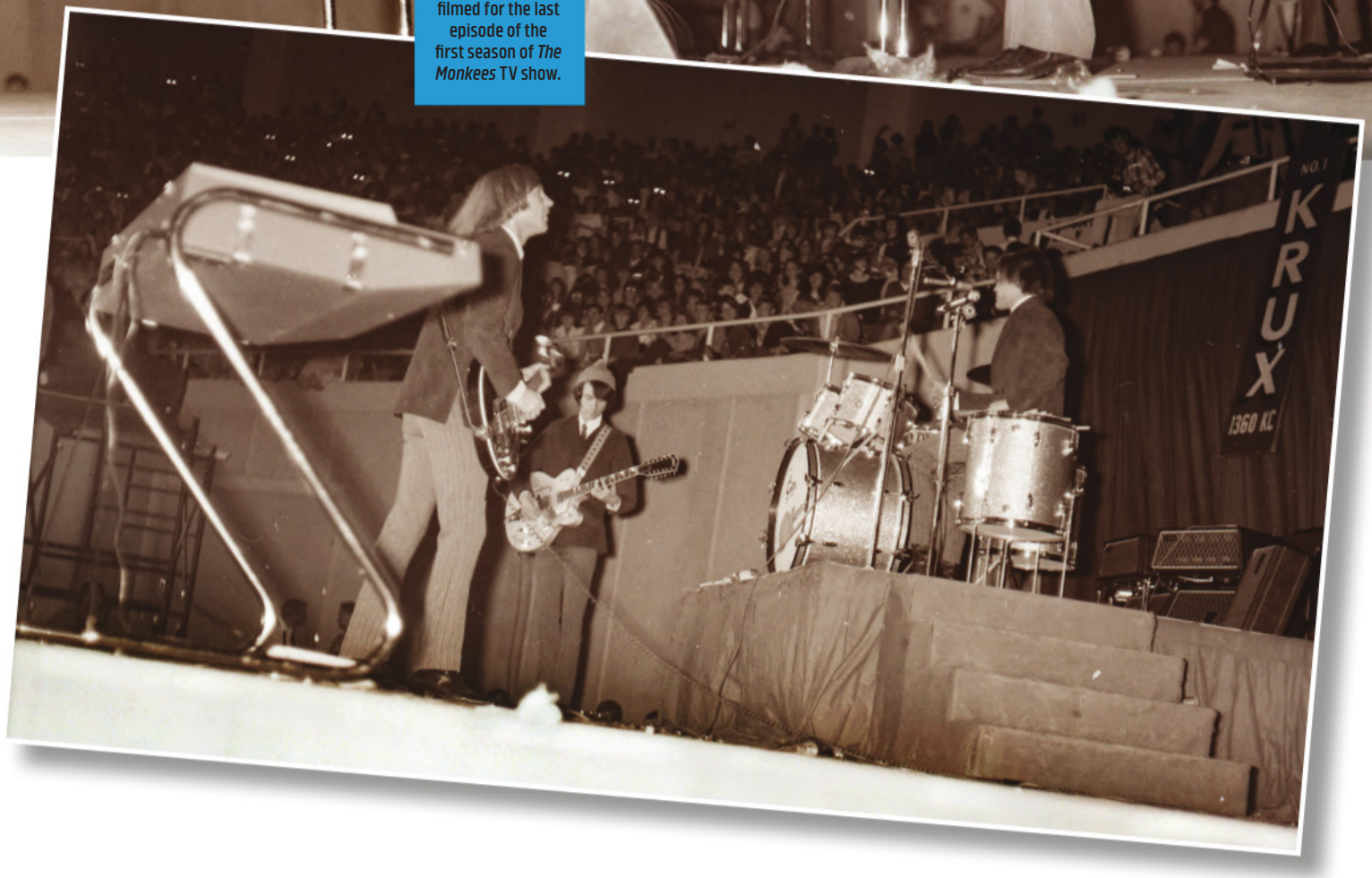
But no, I don't listen and pay as much attention to reviews because if I start taking on board those kinds of really incredible compliments, then I have to be honest and read the reviews of people saying what a bunch of sh*t we are. People say that about everybody, about every group. Think of all the people that have called The Monkees sh*t for years, but look at all the people that called the Beatles sh*t when they first came out: "That'll never work, not going to happen. Guitar bands are done with. This will be over in a week."

GM: *From your perspective, what's the highlight for each member on this record, their shining star moment on* Headquarters*?*
MD: Well, obviously, "Randy Scouse Git" for me. I can't tell you what the other guys would have picked. But for a Nez tune, I would say "Sunny Girlfriend." That has always been one of my favorite Nez tunes. I just love singing that song. For Davy, "Forget That Girl." Well, that was the perfect song for him and his voice and his character and his personality. Davy was a crooner. For Peter, it would have to be "Shades of Gray" and as a write, "For Pete's Sake."

GM: *"For Pete's Sake" is one of your best vocals. I was always disappointed when Peter would sing it live on Monkees tours since you sang the lead on the record.*
MD: That was always a challenge. God love him. It was always a challenge to find stuff for him to do because obviously he didn't sing a whole lot of the songs, and that was always a challenge. We were recording some of these tracks in real time. It wasn't all overdubs. We were recording these like old school because it was a four-track, and we would record rhythm tracks, drums, bass, keys or guitar. We would record that stuff live. It was like old-school rhythm tracks and then overdub on top leads and vocals and jet. So when Peter wasn't playing bass, it was because he was playing keys.

GM: *Do you remember anything about the photo session for the* Headquarters *album? Perhaps I'm reading into it, but with that cover, it really feels like everyone's on the same page and united with that photo.*
MD: I don't remember taking the photo. It would have been just another photo session, frankly. But that's a good point. I never actually looked at it that way. I thought of it very plain, and it's just the





Fan footage: The Monkees performing in Phoenix, Arizona. This concert was filmed for the last episode of the first season of *The Monkees* TV show.

JOHNNY FRANKLIN/ANDMOREBEARS/GETTY IMAGES

Dolenz performs at *It Was 50 Years Ago Today... Tribute to The Beatles White Album* at St. George Theatre on October 10, 2019, in New York City.

BOBBY BANK/GETTY IMAGES

four of us holding hands and standing around. But you're right, we were all on the same page.

GM: *On the* Headquarters *box set, there's a treasure trove of unreleased material. What were some of the highlights or the revelations for you?*

MD: God, I listened to a lot of this stuff, but it was quite a while ago when they were talking about putting it together. I'll be honest, I have not listened to and heard the whole thing recently. It only came out recently, and I really haven't had a chance to go through every single take and every single outtake. I intend to for the tour, but frankly, no, I haven't had a chance right now.

GM: Headquarters *is often recognized as one of the best Monkees albums. So one would think for the next studio record, the* Pisces, Aquarius, Capricorn & Jones *record, you'd follow that same format, but that didn't happen.*

MD: That's a great question, and I can tell you very frankly, after *Headquarters* and its success, I was starting to write and think about producing and it was kind of like, OK, been there, done that. We proved that we can do it. We did it. Now all of a sudden up pops those four different musical personalities and again, just speaking for myself, I thought, *Wow, I can write songs and produce my stuff.* After we did *Headquarters*, which of course we played all by ourselves to make a point, came our next album [*Pisces, Aquarius, Capricorn & Jones Ltd.*]. The agreement was we'd write three songs and produce them ourselves, and we then went on to hire The Wrecking Crew (laughs) amongst others. We were making the decisions and giving everybody the proper credit, too. All of a sudden, Nez was taking off as the country electric-pop guy, Peter as the folk rock/bluesy guy, me as the rock and roller and Davy with Broadway-styled tunes. And it was not long after that that Peter quit. And one of the reasons he quit was when he realized we would probably never go back into the studio and work the way we did on *Headquarters*. But if we did it again, how do you know it would have happened again? Would lightning strike twice in the same place? Maybe not. How do you know The Monkees would have been as successful if the show lasted longer? We could have milked it for another two seasons and started jumping the shark. How do you know that The Beatles would have kept on pumping out that kind of quality material? Yeah, that's the short answer, you never know these things. But none of us would have been in the mood, like with the TV show, none of us wanted to jump the shark, and that term didn't even exist. That term didn't exist until *Happy Days*, right? But that was the sensibility when the producers came and said, "Do we want to try to do another season of this?" and I remember clearly, we all agreed, or at least I remember us all going, "No, we've been there, done that. That's it, we're done."

GM: *Tell me about what people can expect from your upcoming tour, "The Monkees Celebrated by Micky Dolenz," which kicks off in April?*

MD: Well, besides the hits, which I always insist upon, and some of the minor hits, but then the other material varies. Sometimes it's deep album cuts. In my solo show I do other artist material. I usually have a story. In fact, I always have a story if it's other material. In this

Micky Dolenz and Michael Nesmith of The Monkees during the final show of "The 55th Anniversary Farewell Tour" at The Greek Theatre on November 14, 2021, in Los Angeles, California.

SCOTT DUDELSON/GETTY IMAGES

case, the heart of it will be the *Headquarters* album, not every single track but quite a few of them, and many of them we've already done many times. For years after Davy passed, and then Peter and then of course with Nez passing now, I've sung their songs in my solo shows for decades. I was always doing Nez and Peter and David material. I don't necessarily have a problem with that. But I do want to say this, that when you say what to expect, given the length of my career, people like stories. I have always been one to tell a little bit of a story here or there. But I discovered like in the last couple of years, people like these stories, even if they tend to go on for a while, they're not just quick little intros. But there are stories like you've probably heard me tell the story of Jimi Hendrix opening for us, and then I tell the story of being at the *Sgt. Pepper* session at Abbey Road. Well, I've developed, evolved, more stories, and so that is something that people can expect and look forward to, some newer stories and stuff about some of these songs and some of this material.

THE MONKEES ORIGINAL ALBUMS DISCOGRAPHY

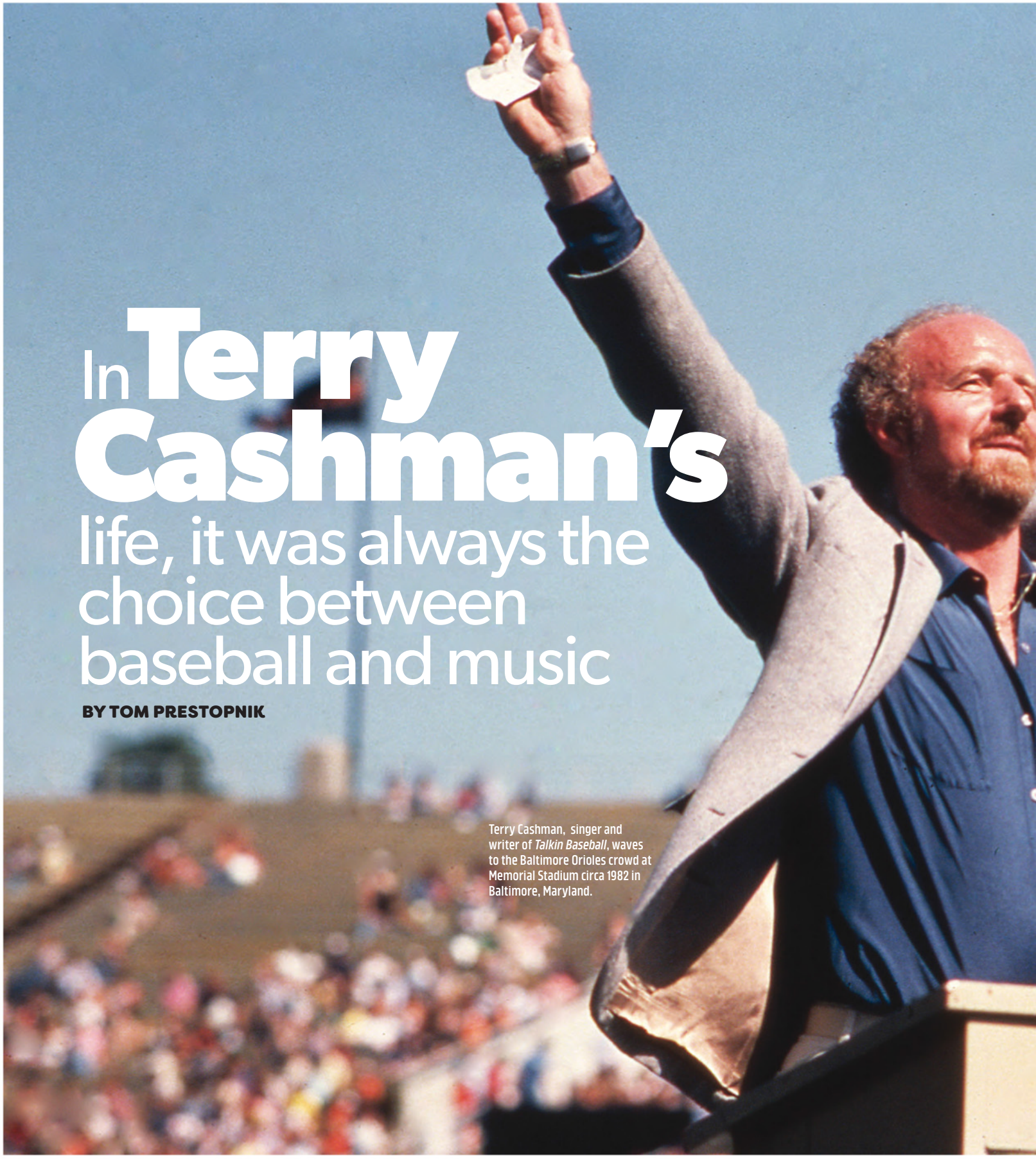
LPs

- COM 101 The Monkees 1966 $150.00
  — First pressing: Side 1, Song 5 listed as "Papa Jean's Blues"
- COM 101 The Monkees 1966 $80.00
  —Second pressing: Side 1, Song 5 listed as "Papa Gene's Blues." RE after number on upper right back cover
- COM 102 More of The Monkees 1966 $80.00
- COM 103 The Monkees Headquarters 1967 $60.00
  —Second pressing: Back cover, center bottom photo is of producers, plus The Monkees with beards; "RE" on upper right back cover
- COM 103 The Monkees Headquarters 1967 $250.00
  —First pressing: Back cover, center bottom photo is of two of the LP's producers
- COM 104 Pisces, Aquarius, Capricorn & Jones Ltd. 1967 $300.00
- COM 109 The Birds, the Bees & The Monkees 1968 $500.00
- COS 101 The Monkees 1966 $60.00
  —Second pressing: Side 1, Song 5 listed as "Papa Gene's Blues." RE after number on upper right back cover
- COS 101 The Monkees 1966 $80.00
  —First pressing: Side 1, Song 5 listed as "Papa Jean's Blues"
- COS 102 More of The Monkees 1966 $60.00
- COS 103 The Monkees Headquarters 1967 $60.00
  —Second pressing: Back cover, center bottom photo is of producers, plus The Monkees with beards; "RE" on upper right back cover
- COS 103 The Monkees Headquarters 1967 $70.00
  —First pressing: Back cover, center bottom photo is of two of the LP's producers
- COS 104 Pisces, Aquarius, Capricorn & Jones Ltd. 1967 $80.00
- COS 109 The Birds, the Bees & The Monkees 1968 $70.00
- COS 113 Instant Replay 1969 $80.00
- COS 115 The Monkees Greatest Hits 1969 $650.00
- COS 117 The Monkees Present 1969 $150.00
- COS 119 Changes 1970 $300.00
- COSO 5008 Head 1968 $100.00

Current market value for records in Near Mint condition

In Terry Cashman's life, it was always the choice between baseball and music

BY TOM PRESTOPNIK



Terry Cashman, singer and writer of *Talkin Baseball*, waves to the Baltimore Orioles crowd at Memorial Stadium circa 1982 in Baltimore, Maryland.

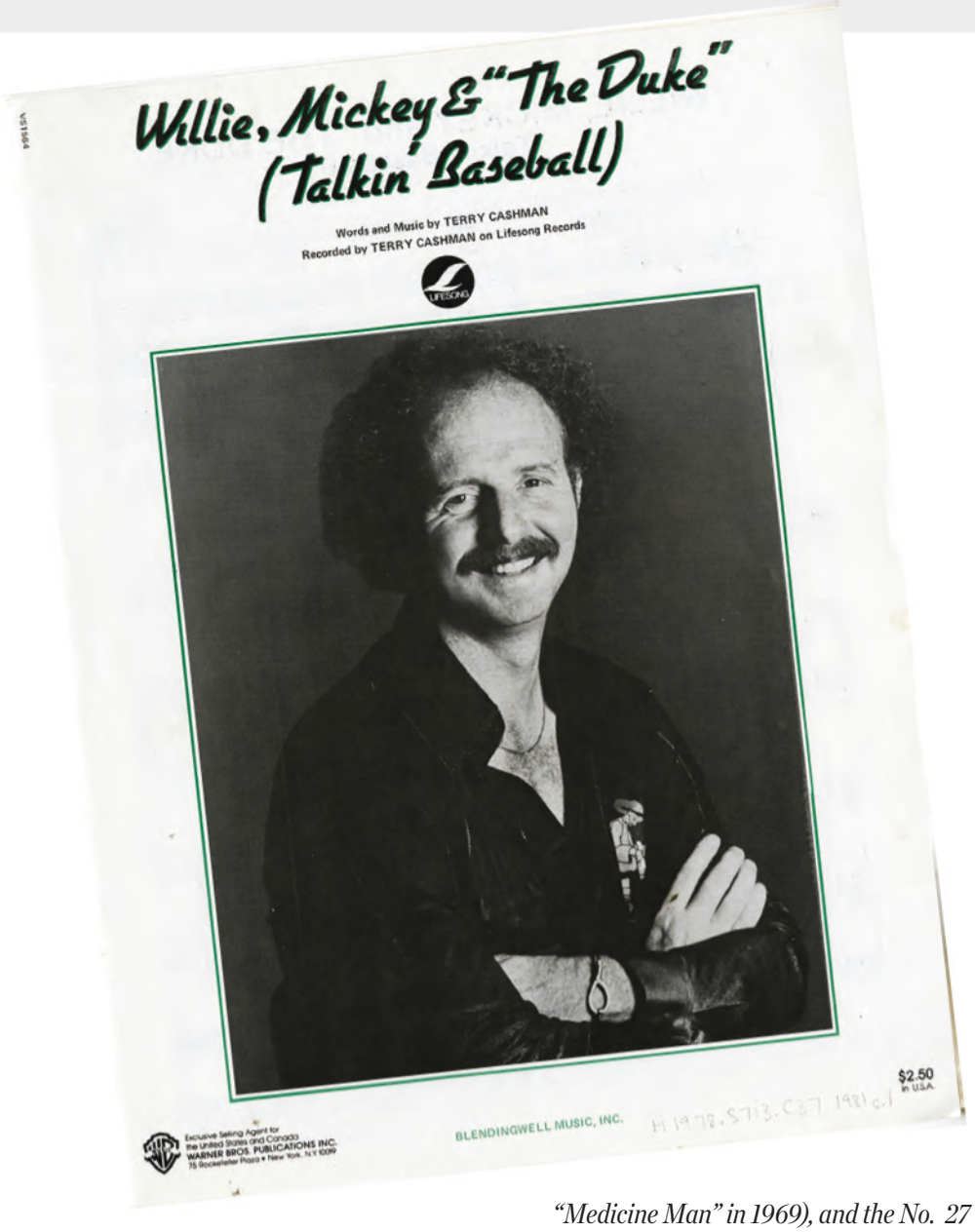
OWEN C. SHAW/GETTY IMAGES

I recently picked up a CD titled *Passin' It On: America's Baseball Heritage in Song* by Terry Cashman. The album contained "Opening Day," "The Ballad of Herb Score," "Baseball Ballet," "Third Base Coach" and 17 other baseball-related songs, including, of course, "Talkin' Baseball." This is a CD that belongs in every true baseball and music fan's collection. Listening to the songs made me wonder what Cashman has been doing since 1981 when "Talkin' Baseball" was released. I decided to find out.

Besides being a great baseball fan and player (he played professional baseball in the minor league with the Detroit Tigers organization in the 1950s), Cashman had a career as a singer with bands The Chevrons, Buchanan Brothers, Cashman, Pistilli & West, Cashman & West, and he was instrumental in the career of the great Jim Croce.

GOLDMINE: *We'll go back to where it all started. You were born in New York City in 1941 as Dennis Minogue. Why the name change and where did Cashman come from?*
TERRY CASHMAN: Dennis Minogue is my given name, and after I gave up playing baseball, I got a job at ABC Records, and one of the things they said to me was, "I hope you're not here to write songs like all these other people who work here." I was working for the publishing company and I was writing songs. But I had to use different names so that when songs came through that were being published by them they wouldn't see Dennis Minogue. My aunt Agnes was married to a guy named Jimmy Cashman, and Terry was the name of my nephew.

GM: *What was your main job at ABC Records?*
TC: I had done some things at ABC and the higher-ups had noticed me and I became the professional manager. They allowed me to hire younger writers because ABC, at the time, they were kind of old-fashioned. Their acts were people like The Barry Sisters and Frankie Laine, and they weren't up to date as to what was going on in music. They hired me to hire younger artists and to record contemporary music. I hired a very talented young songwriter named Gene Pistilli. He and I started writing together and we wrote a song "Sunday Will Never Be the Same," which I was positive would be a hit. My job was to go to producers of not only ABC, but of other record companies. And I didn't want to try to promote a song with my name on it, Dennis Minogue, because they would think that I was promoting myself.



GM: *What were some of the artists that you promoted or some of the early songs that you promoted?*

TC: A guy who had an office at ABC was Pete DeAngelis, and I got a song "Mary In the Morning" and presented it to Pete and he got it to Al Martino and it became a Top 30 hit in 1967. That song was written by Johnny Cymbal and Mike Rashkow (aka Mike Lendell). Another song about that time that was in the Top 20 country chart for Eddy Arnold was "But for Love," written by Gene, Tommy West and me.

GM: *I'm thinking that you can break your career into three distinct parts — the early years singing solo, with Pistilli and West (also known as the Buchanan Brothers, gaining chart success with the No. 22 hit "Medicine Man" in 1969), and the No. 27 hit in 1972 with Tommy West, "American City Suite"; The second part would be the Jim Croce years, and finally the "Talkin' Baseball" years since 1981. What are your fondest memories of the early years working with Pistilli and West? Did you do a lot of the rock and roll TV shows, like* American Bandstand, Midnight Special*, etc.? Any interesting stories about those TV shows, hosts or performers?*

TC: *Actually it was a funny story. I was in a group called the Chevrons, a doo-wop group. We did an album for TIME Records, and it had a lot of cover songs on it. One of the songs that we did was the Del-Vikings record of "Come Go With Me." In some areas that was more successful than the Del-Vikings version. We were booked to go on* American Bandstand*, and at that time I was playing baseball and I was signed by the Detroit Tigers and spring training that year conflicted with the group going on* Bandstand.

GM: *You had to make a choice, baseball or music.*

TC: *At the time I was only 19 years old, and baseball was a big deal. You don't get many chances to play professional baseball very often. What happened was that nobody really knew the Chevrons and when you went on, you lip-synched. So the other four fellas went on the show and I went to Florida for spring training. The viewers didn't know that I wasn't there. Dick Clark introduced the band and then said, "The lead singer isn't here because he's in spring training with the Detroit Lions." I didn't go on Dick Clark because I was playing baseball.*

GM: *I'm guessing that Dick wasn't a big baseball or football fan. A few of my other songwriting friends have told me a bit about songwriting royalties they receive from ASCAP or BMI. Everybody knows what a great song it is, "Sunday Will Never Be the Same," from Spanky and our Gang, which went to No. 9 in 1967. Do you want to share what kind of songwriting financial benefits you still get from that song all these years later?*

TC: We don't own the publishing rights for that song. Gene (Pistilli) and I wrote that. It was published by Amco Music, which is now Universal Music, and every six months I get a check for sales that are reported to Universal. If $1,000 comes in to Universal, they take $500 and then Gene gets $250 and I get $250. When he was alive, I'm sure that the money now goes to Gene's children. It's an ASCAP song, so I get royalties from ASCAP about eight times a year.

GM: *You had early success as a songwriter for several Partridge Family songs such as the memorable "She'd Rather Have the Rain." That was my favorite of all the Family music. Did you ever get a chance to work directly with the actual musicians, not necessarily the actors, who were the Partridge Family? Did you interact with David Cassidy directly? The Wrecking Crew?*

TC: We never worked with Cassidy or any of the musicians. We knew Wes Farrell, who was the producer and songwriter. He asked us if we would write some songs for

The Partridge Family, and we wrote six songs for them. "Only a Moment Ago" was a very good song. "She'd Rather Have the Rain" should have been a single, but Wes was the producer, and he chose the songs to be released.

GM: *When Bruce Springsteen started his meteoric rise to stardom, I felt that he was almost a clone of Jim Croce. I've not read that anyplace, but has that comparison been made before?*
TC: Jim was just a normal guy except for his tremendous talent. His manager Elliot Abbott said to him, "Just be yourself, when you go onstage, just dress the way you would dress normally." They didn't want to put him into any Elvis costumes.

GM: *How did you originally get together with Jim Croce?*
TC: I met Jim through Tommy (West). They were best friends and went to school together. They were in a class together with Tim Hauser, who went on to become the leader of the musical group The Manhattan Transfer. Don McLean was also in that class. They had some very talented people there at that time.

GM: *You obviously had a great influence on Croce's career. On his albums he wrote about 90 percent of the songs. As a successful and competent songwriter yourself, why weren't some of your songs included on his albums?*
TC: Jim wrote his own songs. We produced an album with Jim and his wife, Ingrid, that went nowhere. After that Jim met Maury Muehleisen, and they together wrote "Time in a Bottle," "I Got a Name," "I'll Have to Say I Love You in a Song" and "Operator." The records were selling and there was no reason to mess with something that was so successful.

GM: *In other words, you didn't want to mess around with Jim.*
TC: Yeah. (laughs)

GM: *Maury Muehleisen seems to be an important part of Croce's success, yet we hardly ever have heard of him. Can you tell us about him and his influence on Croce's music?*
TC: Maury was an artist who came to us and Tommy, and I did an album with him on Capitol Records titled *Gingerbread*, and we put Jim with him as his backup guitarist and then Maury went out on the road. Maury's album didn't do very much, but he and Jim became friends and they switched roles. Maury became Jim's backup guitarist, and when that happened, all these great songs came out of Jim. Maury had some influence on the writing of those songs and his guitar parts were absolutely fabulous. Maury died in the plane crash with Jim.

GM: *Lastly, I want to talk about baseball. I grew up about 35 miles from Cooperstown, New York, and have visited the Baseball Hall of Fame many times. I know that you are honored at the Hall, rightly so, alongside Abbott and Costello for "Who's on First" and John Fogerty for "Centerfield." That's quite an honor. How did it all come about? I'm guessing you didn't knock on the front door and ask to be let in.*
TC: I had a relationship with the people at Cooperstown, at the Baseball Hall of Fame and Museum. The lady in charge was a friend of Rusty Staub, who was one of my very good friends, so when I wrote "Willie, Mickey and the Duke," they invited me to sing at the induction ceremony in 1983 when Frank Robinson and Hank Aaron were inducted.

GM: *Knowing your love of the game it must have been one of the highlights of your life.*
TC: They asked me to write a song about Cooperstown, and I wrote the song "Cooperstown (The Town Where Baseball Lives)" and I sang it at the induction along with "Willie, Mickey and the Duke." On the 30th anniversary of the song, they asked me to come to Cooperstown where I was given the honor.

GM: Goldmine *likes to know what people are currently working on. Do you have a biography in the works? Going on tour? New music in production? Where is Terry Cashman?*
TC: In this environment there's nothing going on. Before this we had a Jim Croce movie in the works and that's been held up. And I was working on a Broadway Musical that I wrote called "Passin' It On," but most recently the name has been changed to "Once Upon a Pastime."

GM: *I'm assuming that it will be using music from the CD "Passin' It On"?*
TC: No, it will be all new songs. Except for "Opening Day" and "Passin' It On." ●

TERRY CASHMAN SELECTED DISCOGRAPHY

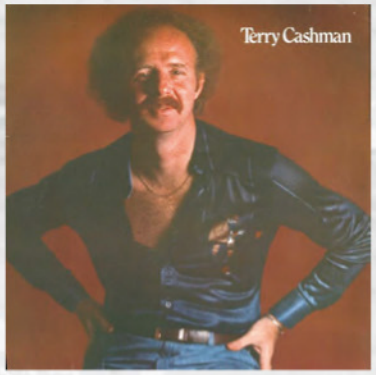
LPs

LIFESONG

- LS8137 Talkin' Baseball 1981 $18
- LS6006 Terry Cashman 1976 $15
- PZ34999 Terry Cashman 1977 $12

– Reissue of 6006

Current market value for records in Near Mint condition



REVIEWS

MUSIC RELEASES TO CONSIDER FOR YOUR COLLECTION

PAUL McCARTNEY
THE 7" SINGLES BOX
Capitol/MPL/UMe
★★★★★

It's no secret that Paul McCartney has had a hand in some of the finest, most innovative singles of the rock and roll era, both with The Beatles and during his storied solo career, which is now well into its sixth decade. One could make a strong case for bestowing the title of the Greatest Record Ever Made upon such 7-inch legends as "Paperback Writer"/"Rain," "Penny Lane"/"Strawberry Fields Forever," "Hey Jude"/"Revolution" or even "We Can Work It Out"/"Day Tripper."

But Sir Paul certainly did not misplace his hit-making mojo or songwriting magic after The Beatles split in 1970; au contraire, he was churning out some of the tastiest ear candy to hit the airwaves and the charts in the '70s and '80s (with and without Wings). While singles such as "Jet," "Band on the Run," "Silly Love Songs," "Junior's Farm" and "My Brave Face" (to name but a handful) may not carry the same aura of coolness as The Beatles tunes for some, they still stand as top-drawer songs and rank as some of McCartney's best-ever efforts released via the 45 RPM format. And while the Top 10 singles chart action may have ceased (for the most part) for McCartney in the U.S. and the U.K. by the end of the '80s, his gift for melody and crafting catchy singles has continued unabated.

That's one of the many reasons why the limited edition *7" Singles Box* is such a treat: Aside from the fact that it's beautifully appointed (we'll get to that in a sec), it contains an amazing cross-section of material from 1971 (the sweet character study "Another Day," backed with the raging "Oh Woman, Oh Why") to the present day (the Lead Belly-influenced "Women and Wives"). It's somewhat akin to "Paul McCartney: This Is Your Life," as it contains large doses of everything that has helped to make the man one of the premier tunesmiths of our generation, all wrapped up in 80, career-spanning 7-inch singles. There's Paul as pop craftsman supreme ("With a Little Luck," "Let 'Em In"), as the self-proclaimed "mad professor" ("Temporary Secretary"), as hopeless romantic ("No More Lonely Nights," "Waterfalls," "My Love"), as ace interpreter (the haunting "No Other Baby"), as stoned experimentalist ("Check My Machine," "C Moon"), as a legendary live performer ("Maybe I'm Amazed," "Coming Up") and so much more.

The set is housed in a custom-made wooden crate and limited to 3,000 copies (which are sold out on the McCartney website). In addition to the 80 singles — 15 of which have not previously been released in the 7-inch format — each box includes one exclusive test pressing randomly selected from the manufacturing process. (Our set included the "Jenny Wren"/ "Summer of '59" single.) The majority of the singles feature hard-cover picture sleeves with restored original artwork from 11 different countries. (The "Venus and Mars/Rock Show" sleeve from Belgium is very smart looking, but the less said about the garish "My Love" sleeve from Israel, the better; the original Italian or French issues would have been much more stylish choices.)

Also included is an expertly annotated, 148-page book with an enthusiastically illuminating foreword from McCartney — where he gives a shoutout to "You Know My Name (Look Up the Number)" and "Ode to a Koala Bear" — and an excellent essay by Rob Sheffield, along with recording notes, and U.S. and U.K. release dates and chart information on each single.

The 7" Singles Box contains 163 tracks, with more than 50 being newly remastered for this collection. The production notes state that everything has been "optimized for vinyl," whether it is the 2022 remasters or those done for *McCartney's Archive Series* releases or 2016's *Pure McCartney* compilation. Among the tracks that shine particularly brightly due to the '22 remastering are two underrated late '70s rockers, "Girls' School" and "I've Had Enough," along with the gorgeous *London Town* ballad, "I'm Carrying," and the 1974 country weeper, "Sally G." Alternately (and strangely), the tracks from 1979's *Back to the Egg* LP sound strangely flat.

There are tons of goodies sprinkled throughout: two unreleased demos ("Dance Tonight" and "[I Want to] Come Home"); a previously unheard 7-inch single edit of the oddly trancey "Secret Friend"; a freshly remastered mono 45 of "Uncle Albert/Admiral Halsey" and "Too Many People"; a previously unissued 45 with a single edit of "Love Is Strange" backed with "I Am Your Singer" (which was slated to be Wings' debut single until it was nixed in favor of the topical "Give Ireland Back to the Irish"); a previously unreleased mix of the gorgeous "Only Love Remains"; a B-side called "Walking in the Park With Eloise," an instrumental written by Paul's father, Jim McCartney, and originally released in 1974 under the moniker The Country Hams; and three singles from *Flaming Pie* reformatted from their original iteration as picture discs.

This collection has the hits that helped define McCartney's solo career; glorious singles that failed to attract U.S. record buyers (the aforementioned "Only Love Remains," "Hope of Deliverance"); sorely undervalued B-sides

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("Daytime Nighttime Suffering," "Fabulous," "Back on My Feet"); rarities and more. It's all here, expertly curated and nicely packaged. If you're a Paul McCartney fan and/or collector and you can scare up a copy of *The 7" Singles Box*, grab it. It's already a highly prized collectible, and it's bursting with 10 hours' worth of wonderful music from one of the masters.

— John M. Borack

THE CYRKLE
CENTER OF THE WORLD
Independent (CD)

★★★½

As one might expect from a band that are releasing their first album in 56 years, moving forward involves a lot of looking back. It's hardly surprising then that much of The Cyrkle's new album retraces familiar terrain. That's evident at the outset with the opening song, a quaint curio titled "Goin' Steady With You," which features one of The Cyrkle's original mainstays, Don Dannemann, at age 16 singing a song he wrote and recorded in 1959. A take on "59th St. Bridge Song (Feelin' Groovy)," a tune originally offered to the original band by Paul Simon himself but gifted to Harpers Bizarre after The Cyrkle passed, also gets a revisit here.

Likewise, the album's closing number, "We Thought We Could Fly," isolates the vocals of a now deceased band member, Tom Dawes, around which Dannemann wrote an entirely new composition.

Remakes of the band's two biggest hits, "Red Rubber Ball" and "Turn-Down Day," complete the connection from past to present, but the most apparent point of reference has to do with the vintage sound itself, a giddy throwback to the innocence and exhilaration that marked the band's musical mantra throughout their original incarnation in the mid-'60s after becoming part of Brian Epstein's management stable and bequeathed their name by none other than John Lennon himself. Dannemann's "We Were There" and "We Thought We Could Fly" find him reflecting and reminiscing about those fateful circumstances, just as "I Believe, She Believes," "Dance With Me Tonight" and "Sing for Tomorrow" effectively capture the optimism and exuberance that ignited the band's efforts early on. Given their pop-perfect harmonies and the carefree sentiment shared throughout, it's easy to recall a time that belongs to the distant past but still remains front and center in the thoughts of those who still remember it as if it was yesterday.

As a result, any divide between then and now seems to disappear entirely. Like the Cowsills' recent return, *Rhythm of the World*, *Center of the World* provides proof that upbeat, engaging music is always in vogue, even in the face of doubt and despair. One might be tempted to label it novelty or nostalgia, but either way, it's the sound of a welcome return.

— Lee Zimmerman

IAN ANDERSON
IAN ANDERSON PLAYS THE ORCHESTRAL JETHRO TULL
Parlophone (2-LP Set)

★★★★

This live set, released on CD and DVD in 2005 but available on vinyl for the first time in 2022, is far from the first time Ian Anderson played the music of Jethro Tull with orchestral accompaniment.

Tull added strings on various albums over the course of their career, notably on *A Passion Play* (1973), along with the memorable use of a string quintet on *Minstrel in the Gallery* (1975). Anderson also did a fine orchestral album of Tull music with the London

Symphony Orchestra, *A Classic Case*, in 1985.

But this may be the finest example of orchestral Tull available. And this set, beautifully remastered for vinyl release using direct metal mastering, may very well be the best version of this recording available to date.

The terminology gets tricky, but this is not a Jethro Tull album — rather, it's a live recording made by Tull mastermind/songwriter/flautist/acoustic guitarist Anderson and his solo band that eventually morphed into the current version of Jethro Tull. From the band that plays on this album, bassist David Goodier and keyboardist John O'Hara are in the current Tull lineup; drummer James Duncan and guitarist Florian Opahle put in fine performances on these LPs but no longer perform with the band.

Despite its title, this set is not completely made up of songs from Jethro Tull albums. While much of it is Tull material, this album also contains versions of three songs from Anderson's then-current solo LP, *Rupi's Dance* (2003), along with one song each from *Divinities* (1995) and *The Secret Language of Birds* (2000). But as Anderson wrote virtually all of Tull's material, there's certainly a consistency between his solo material and the group songs, which make up the bulk of this set.

Tull's 1971 masterpiece, *Aqualung*, is well-represented by seven songs, and the set also has material from throughout the band's catalog. To Anderson's credit, he didn't just go for the obvious Tull hits on this set. There are some of those here, such as "Locomotive Breath" and the title tracks from *Aqualung* and *Living in the Past* (1972). But there are plenty of deep tracks as well, such as "Up the Pool," "Life Is a Long Song," "Cheap Day Return," "Mother Goose" and "Budapest," all of which get spirited rebirth from the lively arrangements presented here.

Anderson and his band were in great form in these performances, moving from electric rock instrumentation to traditional acoustic instruments on different tracks (check out O'Hara's accordion on "Living in the Past"). Anderson was in good voice for these performances, too, and his flute playing (complete with snorts, yells and other vocal sounds he "sings" through the instrument) remains a unique sound and style in rock music.

The set was always well-recorded, with the band instruments beautifully layered and blended with the orchestra, but it sounds even better now thanks to the gorgeous remastering job. This music has never sounded warmer, or deeper, than it does on this excellent release.

— Howard Whitman

QUEEN
THE MIRACLE COLLECTORS EDITION)
Hollywood Records
(1-LP/5-CD/1-DVD/1-Blu-ray)

★★★★★

The Miracle was released at a time when Queen had reached a new peak. The band's acclaimed appearance at Live Aid had been followed by a triumphant European

2023 RELEASES

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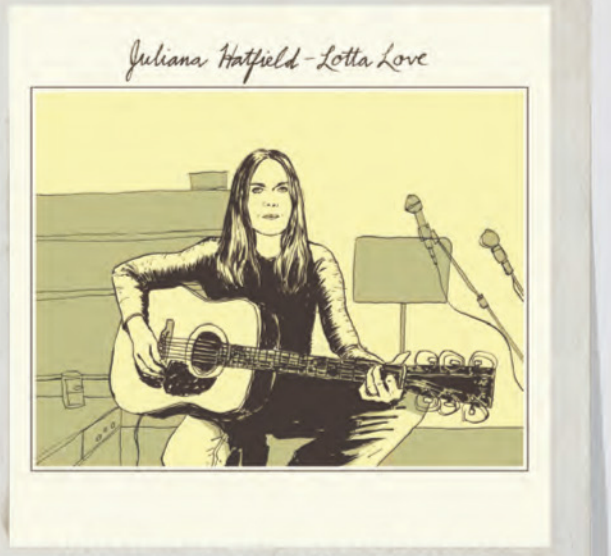

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tour in the summer of 1986, and then a well-deserved break. All indications were there would be a lot more to expect from the band.

But in fact, Queen was living on borrowed time. Lead singer Freddie Mercury had likely received his AIDS diagnosis by the time the band began work on the album, though for the moment he kept the news from his bandmates. The other band members had their own problems: bassist John Deacon was recovering from a nervous breakdown, guitarist Brian May was depressed over the end of his marriage due to his new relationship with actress Anita Dobson, and drummer Roger Taylor married his longtime girlfriend only to divorce her soon after in favor of a new girlfriend (a maneuver said to have done for legal reasons). Nonetheless, they managed to pull together for *The Miracle*, opting for an "all tracks written by Queen" songwriting credit as an indication of group unity.

This expanded edition starts out with a remastered version of the album, originally released in 1989 and reaching No. 24 in the U.S. *The Miracle* is a record of big guitar riffs, flamboyant synthesizers and trademark Queen harmonies. The standout track is "I Want It All" (only going to No. 50 in the *Billboard* Hot 100, but reaching No. 3 in the magazine's Mainstream Rock chart). There might be a joint songwriting credit, but it has May's thumping "We Will Rock You" thumbprints all over it, an anthem in the making. The edgy "Scandal" rips the salacious tabloid press, the opening synth line later matched by May's solo guitar. Only Queen would cite "Captain Cook and Cain and Abel, Jimi Hendrix to the Tower of Babel" as "miracles" in the title track. And it's unbearably poignant to hear Mercury singing such lines as "What is there left for me to do in this life?" in "Was It All Worth It."

As the band recorded over 30 songs for the album, there's no shortage of bonus material. Some surfaced as B-sides (included in the set), and the real treat is finally getting to hear some previously unreleased songs on "The Miracle Sessions" CD. "Dog With a Bone" has great vocal jousting between Mercury and Taylor. "You Know You Belong to Me" is a beautiful acoustic heartbreaker sung by May; "I Guess We're Falling Out" is Mercury's more dramatic take on the same relationship blues. "Face It Alone" is a tour de force from Mercury, a thoughtful number about overcoming adversity. Its strength is such that you wonder why it didn't make the final album; indeed, any of the aforementioned tracks would've made *The Miracle* a stronger record. The disc also has early takes of songs that did make the album, often featuring looser, more relaxed performances, bookended by studio chat.

The "Alternative Miracle" disc has a proposed follow-up album that would've featured the assorted single mixes, 12-inch mixes, and B-sides; it was ultimately scrapped. "Miracu-Mentals" presents the backing tracks for the album (and an instrumental of the opening track, "Party"). "The Miracle Radio Interviews" gives the band the last word on their work.

The vinyl album in the set includes "Too Much Love Will Kill You," originally to be included on *The Miracle*, but then dropped (it later appeared on *Made in Heaven*). It's restored to where it would've appeared on the album had it not been cut; side one, between "I Want It All" and "The Invisible Man. The set's Blu-ray (not seen by *Goldmine*) features videos of the album's five singles and short features on the making of the videos, the album's unique cover, and more interviews.

This is surely the definitive look at Queen's penultimate album with Freddie Mercury.

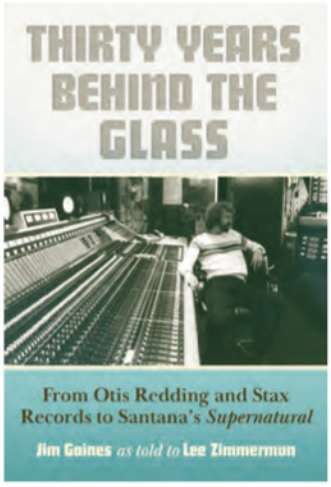
— Gillian G. Gaar

LEE ZIMMERMAN
THIRTY YEARS BEHIND THE GLASS
Texas A&M University Press (Hardcover)
★★★½

Starting on that horrible day of April 4, 1968, when Martin Luther King Jr. was assassinated in Memphis (producer Jim Gaines was in town helping rescue boxes of Stax master tapes to safety), on through Gaines' work with Santana, Journey, John Lee Hooker, Huey Lewis & The News, Steve Miller Band, Stevie Ray Vaughan, Dionne Warwick and so many more, Lee Zimmerman's eminently readable saga of a life well spent behind the console is informative, entertaining, humorous, oftentimes outrageous and ultimately satisfying.

Zimmerman knows whereof he speaks. The author of *Americana Music: Voices, Visionaries, and Pioneers of an Honest Sound*, he's been a music journalist for this publication and many others. His style is succinct to the point of bluntness. Gaines tells his tales, and you can almost see the smile on his face and the twinkle in his eye as he recounts the kinds of experiences most mortals don't get anywhere near.

Gaines moved from Memphis to San Francisco early on to work with Dave Mason, Quicksilver Messenger Service, Vince Guaraldi, Grateful Dead and Jefferson Airplane's Grace Slick/Paul Kantner, who wanted to continue as the duo out of which Jefferson Starship would be born. Their project — Baron Von Tollbooth and the Chrome Nun — was fraught with alcohol, pounds of pot and half of all the cocaine in Peru. One time Slick ran into the studio late leaving her car unlocked and running in the middle of the street. For his part, Kantner was fond of kicking the thermostat off the wall. One infamous Grateful Dead session had no band members present, just the road crew and plenty of women doing two tanks of nitrous oxide while a Dead album played. The Dead weren't the only hippies



fond of laughing gas. Sly Stone had a setup wherein he could imbibe whenever he wanted during sessions.

It's the little things that stand out. Trying to decipher just what the hell Van Morrison is talking about between his slur and Irish brogue might have been frustrating for the producer, but it's hilarious for the reader. Ditto for Melissa Etheridge who, in true rock star style, had her girlfriend show up at the studio early and her live-in lover late. Only one thing: One woman noticed a certain type of bottled water that the other woman drank and all hell broke loose. And wait'll you read about the clusterf**k that took place during the 1989 recording of *Cycles* by The Doobie Brothers. Then there's the story of the crazed stalker that Gaines had to deal with.

What a life! What a career!

— Mike Greenblatt

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BY LEE ZIMMERMAN

For those that relish in delving into the obscure, **Jim Brunberg** may be remembered as one of the prime members of the band Box Set, a little-known outfit that was nevertheless known to some as a shining example of exquisite power-pop flush with melody and appeal. Sadly, not much has been heard from Mr. Brunberg since then, save a few infrequent recordings, his role as part of a duo called Wonderly and his operation of a pair of venues in his native Portland, Oregon. In fact, it's been over 15 years since Brunberg released a new album under his own aegis. Happily then, *Songs of Stupid Hope*, a record that repudiates the despair brought on by the polemics of politics and the pandemic, reflects the fact that he hasn't lost his gift for melding mood, mirth and melody. A faithful replay of "Mother Nature's Son" fits nicely within his own mellow musings, and the fact that he was able to recruit legendary bassist Jack Casady to play on two of the songs attest to his craft and credence. Hopefully, there's no stupid hope involved in looking for a follow-up sometime soon.

Claire Hamill can claim a career that goes back well over 50 years. With ties to the original age of classic British folk, she's released 13 albums, the latest of which finds her as revived and rejuvenated as ever. Far from the typical forlorn folkie, her new release, *A Pocket Full of Love Songs*, is an upbeat, ever-enthusiastic ode to love and romance, a set of songs that find the 68-year-old songstress fully fueled and inspired. The track titled "I Got My Mojo Back" clearly sums up her stance, and while the song that follows, "Turning My Back On Love" may contradict that conclusion, she also makes it clear that those singular sentiments are only temporary. Ultimately, *A Pocket Full of Love Songs* makes for a riveting return, one that should not only appeal to longtime fans and admirers, but also ought to entice newcomers to her fold as well. Her pocketful of melodies is clearly overflowing.

Dan Wilson can claim a storied career. A seminal member of the bands Semisonic and Trip Shakespeare, he also boasts a highly respected reputation as a producer, songwriter, illustrator and contributor to any number of film and television soundtracks. Thankfully then, his solo output hasn't been impeded as a result of any outside demands. His latest outing, an EP titled *Dancing on the Moon*, proves the point. It consists of a half dozen songs, each an astute representation of his remarkable skillset. Wilson is a master of melody, and every offering he shares here attests to his ability to craft mellow musings that can quickly engage the listener while sharing heartfelt homage to shared sentiment. It's rather remarkable that Wilson isn't better known, but if his resume alone isn't enough to convince the unawares, one listen this latest in a series of outstanding efforts provides all the proof needed as far as confirming Wilson's exceptional status.

Robert Forster also boasts a storied history, notably as leader and one of the chief architects of the band from Down Under known as The Go-Betweens. That said, his spate of solo albums over the course of the past 30 years or so have established him as a reliable singer-songwriter in his own right. His new release, *The Candle and The Flame*, marks another outstanding effort in a career that's reached one plateau after another in terms of intelligent, articulate pop that maintains its accessibility without having to make concessions to anything that's obviously ill-considered. That said, Forster often takes a more pensive turn, as on the track titled "It's Only Poison," in which he urges his listeners to simply "let it go" and move beyond any momentary setbacks. So too, "The Roads" muses about possibilities from a decidedly personal perspective. "There's a Reason to Live" ("It's not profound/it's what I found on a piece of paper in the gutter") states its mantra simply and directly to the solitary strum of an acoustic guitar. There's no pretense involved, only sincere sentiment, and it allows *The Candle and The Flame* to burn brightly indeed.

There are those who may remember **Terry Draper** as the mastermind behind the band Klaatu, whose song "Calling Occupants of Interplanetary Craft" had some people swearing they were a reunited Beatles maintaining anonymity while recording under an alias. Nevertheless, Draper didn't need to rest on those ridiculous rumors while pursuing a music career that went well beyond the realms of Klaatu and spanned several solo albums released over the course of the past 25 years. He's a prolific songwriter, and an imaginative artist as well, evidenced by the fact that his new effort *Bread and Cirkus* boasts no less than 14 songs, all of which constitute impressive examples of his decidedly imaginative execution. It also constitutes genuine power-pop perfection, all wistful reflection and precise arrangements aided and abetted by a superb guest cast that includes, among others, Spongetone Jamie Hoover and multi-tasking wunderkind Fernando Perdomo. Taken in tandem, *Bread and Cirkus* is a sweet treat flush with genuine auditory delights.

H.C. McEntire creates music that's bred from authenticity. A native North Carolinian who still resides in a 100-year-old rural farmhouse, she shines in a most unpretentious way, sharing songs of a softer hue while carrying them with an emphasis and eloquence that belies her storied credit as lead singer for the hand Mount Moriah and the two previous solo albums that won her further acclaim. Her new album, *Every Acre*, is a mostly hushed affair, a seductive and soothing collection of songs that conveys honesty and humility in equal measure. "Leave this place just like you found it," she urges in the song "Shadows." "Posts of cedar, coils of wire, Tangled up inside the briar, Like shadows on the fire." Given the fact that the album was written and recorded on the traditional territory of indigenous people, she has cause for sharing that plea, and indeed, these songs derive from a spiritual core that's both personal and profound. A moving album that's poignant and prophetic, *Every Acre* ought to be considered a milestone in McEntire's career.

Jim Brunberg
Songs of Stupid Hope

Claire Hamill
A Pocketful of Love Songs

Dan Wilson
Dancing on the Moon

Robert Forster
The Candle and The Flame

Terry Draper
Bread and Cirkus

H.C. McEntire
Every Acre

RARITIES ON COMPACT DISC (CD)

Allman Brothers - Les Brers Jackson - Jackson AL 3/23/72 - excellent soundboard
Allman Brothers - Live At Great Woods 1998 - Great Woods, MA 9/19/98 - excellent soundboard
Allman Brothers - MAR 24 2006 - Beacon Theatre NYC 3/24/06 - excellent audience recording
Beach Boys - It's About Time - Syracuse University NY 5/1/71 - excellent soundboard
Beach Boys - Keep An Eye On Summer - studio outtakes 1964
Beatles - Abbey Road Recording Sessions (5CD) - excellent studio outtakes January 1969 to August 1969
Beatles - The Alternate Abbey Road - alternate mixes - excellent studio outtakes
Jeff Beck - Reel Masters (2CD) - unreleased alternative versions
Jeff Beck Group - Stone Cold Crazy - BBC broadcasts 1967-68 with Rod Stewart
Jeff Beck - Wired Up (2CD) - Boston 10/10/76 with Jan Hammer - excellent soundboard
Beck, Bogart & Appice - Let Me Love You - Frankfurt, Germany, 10/8/72 - excellent audience recording
Beck, Bogart & Appice - At Last Rainbow - London 1/26/74 - excellent FM broadcast
Alice Cooper & Band - Sticky Fingers - Gothenburg, Sweden 7/25/17 - excellent audience recording
Deep Purple - Lost Milan Tape (2CD) - Milan, Italy 9/26/93 - excellent soundboard
Deep Purple - Molson 2005 (2CD) - Toronto, Canada 6/18/05 - excellent soundboard
Grateful Dead - 10/29/77 (2CD) - NIU, DeKalb IL 10/29/77 - excellent soundboard
Grateful Dead - Butterfly Crush (2CD) - St. Louis MO 2/6/69 - excellent soundboard
Grateful Dead - Radio City Music Hall 1980 (2CD) - NYC 10/22/80 - very good audience recording
Jimi Hendrix - McLaughlin Sessions - Record Plant, NYC 3/25/69 - studio recordings
Led Zeppelin - Plays Pure Blues - Texas Pop Festival 8/31/69 - excellent soundboard
Led Zeppelin - Please Please Me (3CD) - Osaka 9/28/71- 2014 Japanese remastered VG audience recording
Led Zeppelin - Praying Silently For Jimi (2CD) - MSG, NYC 9/19/70 afternoon show - VG audience recording 2015 remastered
John Mayall & Bluesbreakers - Bulldogs For Sale - BBC 1965-67 - excellent soundboard
Paul McCartney - The Alternate London Town - unreleased and alternative versions
Paul McCartney - Get Back To Glasgow (2CD) - Scotland 6/23/90 - excellent soundboard of complete show
Paul McCartney & Wings - Newcastle 1973 - Newcastle City Hall, England 7/10/73 - excellent audience recording 2022 remastered
Metallica - Night Of The Rivvit-Heads - San Francisco 10/18/82 - excellent soundboard
Metallica - No Life 'Til Power - No Life 'Til Leather (7) + Power Metal (3) demos
Pink Floyd - Anything Can Happen (2CD) - Melbourne, Australia 2/19/88 - excellent soundboard
Pink Floyd - BBC 1970 - 1971 - London 1970 plus BBC 1971 - excellent FM broadcasts
Pink Floyd - BBC Archives 1967-69 (2CD) - excellent FM broadcasts
Elvis Presley - Elvis' Greatest Shit - The King's worst studio recorded songs
Elvis Presley - Hawaiian Oddities - Blue Hawaii outtakes
Prince - The Final Show (2CD) - Atlanta, GA 4/14/16 - very good audience recording
Prince - Symbol & The Girl (2CD) - Detroit, MI 4/19/15 - excellent soundboard
Rolling Stones - The Steel Wheel Rehearsals Vol. 2 (3CD) - Veterans Stadium, Philadelphia 8/28/89 - excellent soundboard
Rolling Stones - Stereo Baby (3CD) - MSG, NYC 6/27/75 complete - excellent audience recording
Rolling Stones - Stick My Knife In Your Throat (2CD) - Munich 6/4/03 first show - good audience recording
Rolling Stones - Sticky Fingers: The Alternate Album - unreleased and alternate versions - excellent studio recordings
Savoy Brown - Just Live - USA tour 1972 - excellent audience recording
Savoy Brown - Texas Tornados - Texas tour March 1998 - excellent soundboards
Savoy Brown - Walkin' And Talkin' - Bottom Line NYC 1976 - excellent soundboard
Bob Seger System - Ramblin' Gamblin' Man - out-of-print 1993 studio album
Bob Seger - Saratoga Storm (2CD) - Saratoga NY 8/11/86 - excellent soundboard
Small Faces - Transmissions - radio and TV broadcasts 1965-68
Smashing Pumpkins - Under The Covers - cover songs from various venues
Smashing Pumpkins - We Love You - Stockholm, Sweden 1/7/00 - excellent audience recording
Smashing Pumpkins - Wrapped Up In The Pleasures of the World - Reading Festival 8/25/95 - excellent soundboard
Spencer Davis Group - Finland 1967 - Helsinki 2/27/97 - excellent TV broadcast
Spirit - Live At The Rainbow - London 3/11/78 - excellent soundboard
Spirit - The Secret Files Of Dr. Sardonicus - Texas Pop Festival 1968 plus rarities - excellent soundboard and studio tracks
Spooky Tooth - Snakeskin - BBC 1968-69 - excellent FM broadcasts
Springsteen - Allen Theatre (2CD) - Cleveland, OH 4/7/76 - excellent soundboard
Springsteen - The Lost Radio Show - KLOL studio, Houston TX 3/9/74 - excellent FM broadcast
Staind - Plugged & Unplugged! - MTV Unplugged 7/16/01 + bonus - excellent soundboards
Starz - Starz Jam - Attention Shoppers studio rehearsal - excellent soundboard
Steely Dan - Let's Play Two (2CD) - Aja & The Royal Scam complete - Boston 7/22/09 - excellent soundboard
Steely Dan - Live At The Rainbow - London 5/20/74 - excellent soundboard
Steely Dan - Tour Rehearsal '76 - rehearsal, Gaucho and Katy Lied outtakes - excellent soundboards
Steppenwolf - Flight Of The Sparrow - Fillmore West 8/27/68 - excellent soundboard
Steve Miller Band - The Gangster's Back - live in New York 1977 - excellent audience recording
Steve Miller Band - The Joker Is In Town - Buffalo, NY 1992 - excellent FM broadcast
Steve Miller Band - The Joker On Stage - Beacon Theatre, NYC 4/12/75 - KBFH pre-FM master
Cat Stevens - Paris Majikat - Paris, France 12/75 - excellent soundboard
Cat Stevens - Santa Monica - California 7/1/71 - excellent audience recording
Sting - The Seas Of Silence (2CD) - London 11/30/91 - excellent soundboard
Stone Temple Pilots - Las Vegas The Hard Way - Las Vegas NV 8/12/99 - excellent FM broadcast
Strawbs - Deep Cuts In Passaic (2CD) - Passaic NJ 12/4/76 - excellent FM broadcast
Strawbs - Prince & Princess Radio Show - Hempstead, NY 2/20/74 - excellent FM broadcast
Joe Strummer & The Mescalaros - Germany Calling - Cologne 8/21/99 - excellent FM broadcast
Styx - The Final Paradise (2CD) - Tokyo, Japan 1/13/82 - very good audience recording
Styx - Grand Illusion Radio Special - Chicago 7/14/77 - excellent FM broadcast
The Sweet - Danish Action - Odense, Denmark 1/2/76 - excellent soundboard
Talking Heads - What The Songs Look Like Live - Spring 1979 - excellent radio broadcast
James Taylor - Hollywood Palladium 1977 - Hollywood CA 7/18/77 - excellent soundboard
Mick Taylor - Can't You Hear Me Pickin' - Rare duets with other Stones, Mayall & Dylan - excellent soundboards
Mick Taylor - Is There A Life After The Stones? - with Bob Dylan 1983, Jack Bruce Band (Old Grey Whistle Test 1975) & All Star Blues Band 1996 - excellent soundboards
Television - I Need A New Adventure - alternate and unreleased versions 1978
Ten Years After - Turned Off TV Blues - San Francisco 1975 - excellent FM broadcast
Neil Young - Catalyst Tapes Volume Four - Santa Cruz, CA 2/7/84 second set - excellent soundboard

RARITIES ON DVD

Jeff Beck & Johnny Depp - Chicago Theatre - 10/23/22 - excellent audience recording
Jeff Beck - Masonic Rock - Masonic Auditorium, San Francisco 4/16/10 - excellent audience recording
Jeff Beck - New York City - NYC 9/12/06 - excellent audience recording
Jeff Beck - Udo Music Festival - Fuji Speedway, Shizuoka, Japan 7/22/06 - pro-shot
Black Sabbath - Monsters Of Rock 1992 - Reggia Emilia. Italy 9/12/92 with Dio - TV broadcast
Ozzy Osbourne - Tower Theater - Upper Darby, PA 6/4/89 - pro-shot
Poco - You Better Think Twice - TV & live collection 1970-82 - pro-shot
Elvis Presley - The Lost Performances - That's The Way It Is and Elvis On Tour outtakes
Queen - Pavillion de Paris - Paris, France 3/1/79 - pro-shot
Lou Reed - Ghost Stories - Paris, France 5/25/74 + 1/29/72 + Barcelona, Spain 12/10/84 - all pro-shot
Randy Rhodes - Six String God - Blizzard Of Ozz and Quiet Riot performances 1978-81 - pro-shot
Rockpile - Pleasure Of Rock 'n' Roll - Rockpalast 1980 plus US TV 1980
Rolling Stones - Wembley Empire Pool 1973 - 2009 remastered version of 9/8/73 second show - pro-shot film clips
Linda Ronstadt - London 1976 - New Victoria Theatre 11/13/76 - pro-shot
Linda Ronstadt - Rockpalast 1976 - unaired episode Offenbach, Germany 11/16/76
Uli Jon Roth - Spirit Of Hendrix - Koln, Germany 4/25/91 - pro-shot - 24 Hendrix songs
Rush - From The Palace To The Stage (2DVD) - Auburn Hills, MI 3/22/94 - pro-shot
Rush - St Paul 2015 (2DVD) - St Paul MN 5/12/15 - excellent audience recording of complete concert
Leon Russell & Friends - Homewood Session - Vine Street Theatre, Hollywood, CA 1970 - excellent TV broadcast
Scorpions - Day On The Green - Oakland CA 8/31/85 - pro-shot
Bob Seger - Let's Head Out To Fire Lake - The Capital Centre, Largo, MD 10/1/80 - pro-shot
Ronnie Spector - Spectorvision - rare TV performances
Steely Dan - Sugartooth - Charlotte NC 8/12/06 - with Michael McDonald - pro-shot
Steve Miller Band - Winterland 1974 - San Francisco 1/5/74 complete - B&W pro-shot
Cat Stevens - Collection - live on TV 1971-75 - pro-shot
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[HEADQUARTERS | FROM PAGE 64]

group, especially for Jones, so often relegated to recording slushy tripe like "The Day We Fall in Love." There's a great instrumental demo of Tork's "Can You Dig It?" that later appeared in the film *Head*. Dolenz and his sister Coco harmonize beautifully on "She'll Be There" and have some fun with the talking blues of Dolenz's own "Midnight Train."

After a break, work on the album resumed on March 2, beginning with Dolenz's "Randy Scouse Git." Easily his best number for The Monkees, the song is a study in contrasts, moving from Dolenz's free-form verses about his recent trip to England (the "four kings of EMI" are The Beatles) and the chorus, sung from the perspective of an uptight member of the establishment ("Why don't you cut your hair?"). The title came from a line in the British sitcom *Till Death Us Do Part* (remade in the U.S. as *All in the Family*), the insult "randy Scouse git" translating to "horny Liverpudlian idiot."

Nesmith made the strongest songwriting contribution on the album, writing (and singing lead on) not only "Sunny Girlfriend" but also "You Told Me," chosen as the album opener, and "You Just May Be the One." Tork co-wrote the philosophical "For Pete's Sake" with his roommate Joey Richards, with Dolenz on lead vocal; it was later used as the end-credits song for *The Monkees* series. Tork shared vocals with Jones on the wistful "Shades of Gray." This track also featured nonrock instruments, a French horn and cello, their parts written by Nesmith.

There were some group compositions, the most substantial of which was the blues shouter "No Time," which features an impassioned lead vocal by Dolenz. Though put together by the band, it was credited to the album's engineer Hank Cicalo, as a "tip" for him, guaranteeing him a nice windfall in royalties. There were also a few short jokey pieces that brought a bit of comedy to the proceedings. "Band 6" saw Nesmith, Tork and Dolenz trying to get through a rendition of the theme song from the Merrie Melodies cartoons. The spoken word "Zilch" was inspired by an airport incident, when Nesmith and Jones heard a "Mr. Dobolina, Mr. Bob Dobolina" being paged. Finding the name funny, they used it as the starting point for a humorous bit of nonsense as each Monkee recited a different meaningless phrase.

Longtime Monkees songwriters Tommy Boyce and Bobby Hart served up not

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[HEADQUARTERS | FROM PAGE 97]

Peter Tork working on the organ in the studio.

only "Mr. Webster," but also the romantic "I'll Spend My Life With You" (originally recorded for *More of The Monkees*), both featuring Dolenz on lead, and "I Can't Get Her Off My Mind," a song with a touch of vaudevillian flair, with a lead vocal by Jones. Douglas, who played bass on most of the tracks, also got a song of his own on the album, "Forget That Girl," credited to his real name, Douglas Hatlelid, with a lead vocal from Jones. Douglas had previously presented the song to Kirshner, who told him it was "too negative."

Bonus tracks show how different the album could've been. What if a short burst of "Peter Gunn's Gun" had been added as an accompaniment to the likes of "Band 6" and "Zilch"? There are also a number of backing tracks for Nesmith's songs that never received final vocals: the brooding "Where Has It All Gone," the light psychedelia of "Fever" and the self-explanatory "Cantata & Fugue in C&W." Tork takes the lead, harmonizing with Dolenz, on an informal version of Tom Paxton's "The Last Thing on My Mind" that could've been developed into a more serious contender. The group also met Harry Nilsson, a friend of Douglas', during the sessions, but though recording backing tracks for Nilsson's "The Story of Rock and Roll," the song was never completed (they would later record Nilsson's "Cuddly Toy" and "Daddy's Song").

Headquarters was released in May 1967, becoming the third Monkees album to top the charts. While no single was released in the U.S., "Randy Scouse Git" was released in the U.K., renamed "Alternate Title," as it was thought the original title might offend. Though going to No. 2 in the magazine charts used to tally official U.K. chart placings, the single did make it to No. 1 in *Melody Maker*'s chart; Andrew Sandoval (a longtime associate of the band, and the producer of the new *Headquarters* set) later presented Dolenz with a framed copy of the chart.

Headquarters was the first Monkees album that felt like a cohesive statement, as opposed to the patchwork collection that was *More of The Monkees*. It gave the band a sense of confidence and a new pride in their work. And as the only album until 1996's *Justus* where the majority of the instruments are played by the band members themselves, it stands as a unique group effort. While reissues like *The Headquarters Sessions* (2000) and *Headquarters: Deluxe Edition* (2007) have served up some rarities, *Headquarters: Super Deluxe Edition* looks set to be the definitive representation of the first album where The Monkees called all the creative shots.

MICHAEL OCHS ARCHIVES/GETTY IMAGES

KANSAS

ANOTHER FORK IN THE ROAD

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In Stores 9th December 2022. Featuring carefully-selected songs from every single Kansas album over 3CD's. This new collection also includes a new version of 'Can I Tell You', originally recorded and released on their 1974 debut, the song is updated by the current line-up.

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KAIPA

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THE FLOWER KINGS

UNFOLD THE FUTURE In Stores 16th December 2022

The next in the series of reissues from The Flower Kings, 'Unfold The Future' is the bands seventh studio album & third double-CD. Remastered and partially remixed, available on Gatefold 180g 3LP+2CD, 2CD Digipak & Digitally.

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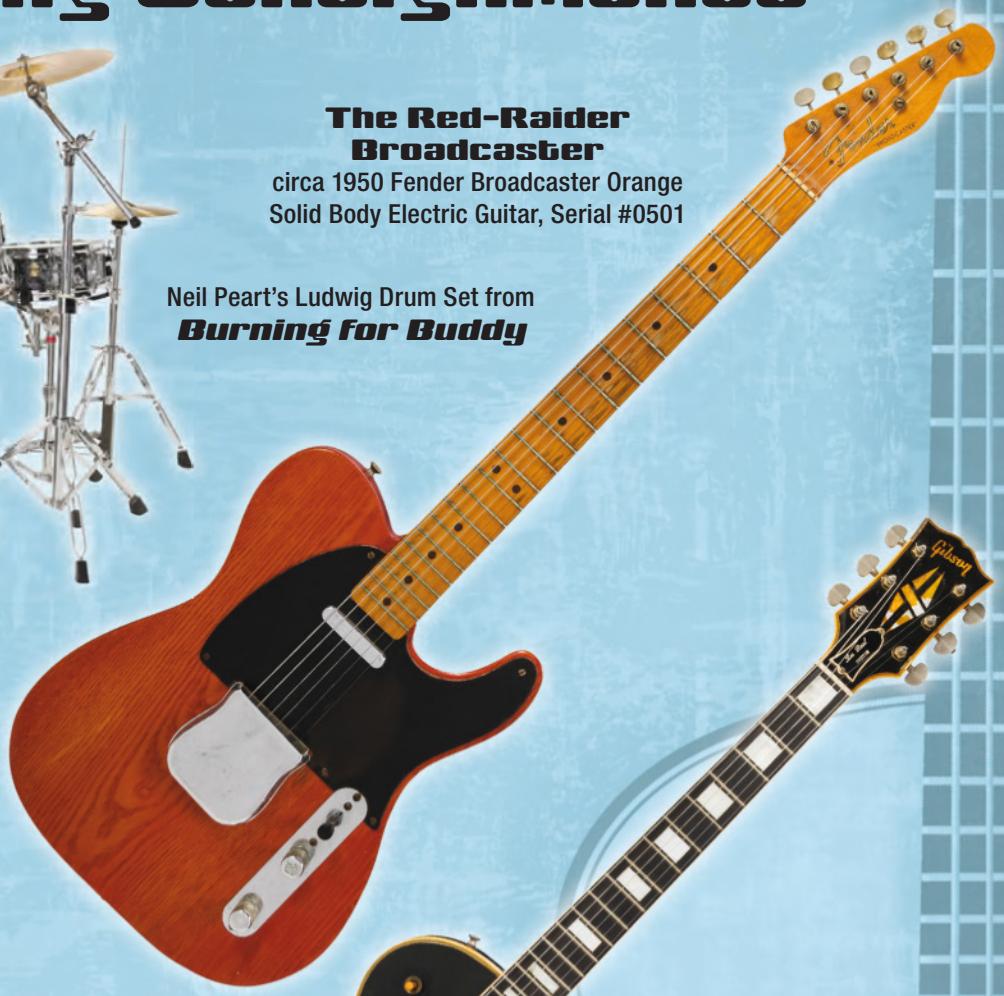

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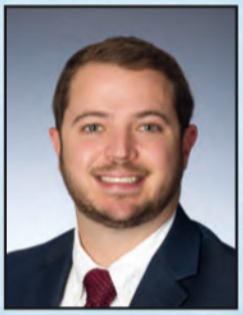

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